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ABSTRACT

The first part of this report argues for the claim that aesthetic objects, especially those called art, are educationally indispensable and are good, desirable, and deserving of support and respect. The second part of the report consists of papers that give some historical perspective to the movement that has come to be called "aesthetic education." The opening paper indicates that the innumerable proposals, programs, and experiments in the field of art education tend to measure success by the enthusiasm of the participants; few of them have a consistent record of survival once the initial grant is gone. The remaining papers lend support to the notion that an approach to aesthetic education as general education can endure if it makes aesthetic perception central. The projects described in the papers are evidence that classroom teachers can be taught to perceive these qualities without themselves becoming creators of art objects, and support the notion that aesthetic perception is the pivot around which swing the performing skills for those who have the talent and the will to practice them, and the critical appreciations for those who are willing to study art history and formal aesthetics as well as to become familiar with a wide range of art objects. Finally, descriptions of two programs, the Aesthetic Eye and the Heart Projects, show that teachers can develop their own materials in this field and not remain dependent on materials provided by others. (HOD)

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REPORT

On

The Aesthetic Education Project

To The

Spencer Foundation

H. S. BROUDY, Ed.

December 31, 1982

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PREFACE

One of the two projects on which the Spencer Foundation grant made it possible for me to spend a good deal of time in the last two years I have called "Aesthetic Education". At first I had in mind finishing a book begun at the Center for Advanced Study in the Behavioral Sciences in 1967-68, but as I looked over the manuscript, it became clear to me that the issues which occupied me then had been superseded by more pragmatic concerns. Whereas a decade ago my task was to translate aesthetic theory into concepts that educators could use, the current problem is how to make the aesthetic experience a full citizen in the republic of general education curriculum. The issue today is not whether aesthetic objects especially those we call art, are good, desirable, deserving of support and respect, but whether they are educationally indispensable.

I decided to try to develop an argument for such a claim. This required the translation of the categories of the art world into everyday transactions with images and to persuade the Party that aesthetic experience was a daily affair. The details of the argument are to be found in the essay that forms the first part of this report.

The second part of the report consists of papers that give some historical perspective to the movement that has come to be called "aesthetic education". These papers reconstruct some of the controversies that have occupied art educators and describe in some detail several ventures to implement my approach to aesthetic education.

As I indicated in the opening essay, the innumerable proposals programs, and experiments in the field of arts education tend to measure success by the enthusiasm of the participants. Few if any of

them have a consistent record of survival once the initial grant is gone. The essays lend support to the notion that an approach to aesthetic education as general education can endure, if it makes aesthetic perception central. By directing attention to the sensory, formal, technical, and expressive properties of objects, children at fairly early stages in schooling and adults can achieve the skills of aesthetic impression. The projects described in the essays are evidence that classroom teachers can be taught to perceive these qualities without themselves becoming creators of art objects. Aesthetic perception is the pivot around which swing the performing skills for those who have the talent and the will to practice them, and the critical appreciations for those who are willing to study art history and formal aesthetics as well as to become familiar with a wide range of art objects. Furthermore, the Aesthetic Eye and the Heart projects show that teachers can develop their own materials in this field and not remain dependent on materials provided by others.

Because the various constituencies of education in the arts are suspicious of each other and of generalists who might soften the lines of separation between the media specialists, aesthetic education has in recent years become a "bad" word to which mixing up the arts has been attributed. The casuality rate of conventional arts education programs when budget restraints are imminent somehow fails to convince these constituencies that their existence will continue to be precarious until a form of aesthetic education can make and sustain a claim to being teachable to the total school population and teachable by classroom teachers as well as by arts specialists.

This project and the writing that has resulted from it may help bring home to the field the potentialities of such a movement.

AESTHETIC EDUCATION AS GENERAL EDUCATION

My interest in what has come to be called aesthetic education--a term used long ago by Friedrich Schiller[1]--began with an essay entitled "Some Duties of an Educational Aesthetics".[2] It was accentuated in the process of writing BUILDING A PHILOSOPHY OF EDUCATION.[3] That volume contained six chapters dealing with values: economic, health, recreational, civic, associational, intellectual, moral, religious, and aesthetic. Each chapter discussed what each value domain asked of the school, especially the public school, insofar as it prescribed a curriculum for general education.

The discussion of the curriculum distinguished the intrinsic or subjective qualities of each mode of value experience, on the one hand, and its relation to all the other value domains, on the other. The curriculum would then have to supply instruction to develop the subjective range and sensitivity of the intrinsic phase and knowledge about the instrumental phases.

What in the curriculum would intensify and extend the intrinsic quality of the domain? What would make judgments about the instrumental qualities more rational? Did the methods and materials for enrichment of the intrinsic qualities have to match those that would reveal the relations among the domains?

I encountered relatively little difficulty in answering these questions for the economic, health, recreational, civic, intellectual values. The school took for granted that the family and community would use their powers of conditioning to engender and reinforce the intrinsic experience. And there was little difficulty in identifying the informational resources for the others. More problematic were the

religious and moral values, because while social conditioning made it virtually certain that some sort of intrinsic feelings of the sacred and the profane, right and wrong would develop in every child, the intertwining of the moral and the religious values and the legal exclusion of formal instruction in the latter tends to relegate both to official silence so far as public schooling is concerned.

As for the instrumental roles of these domains, the standard curriculum had no lack of materials on the role of the economic, intellectual, civic, associational, health, recreational, and moral values. Again the religious ones were troublesome, but even so, courses in history and the other social studies could not avoid mentioning the effects of religion on the other values.

When it came to the aesthetic domain, there was a gap in the roadway, so to speak. There was, to be sure, a more or less conventional curriculum consisting of music and visual art. These were for the most part adaptations of studio training in art production; one learned how to draw or paint or use crayons or to sing. Not all schools had these studies and those that did as a rule restricted them to a relatively short period during the school week. In many schools, especially elementary ones, the classroom teacher gave the pupils exercises in both media that were selected by a music or art supervisor who visited the class at fairly regular intervals. At the secondary level, the usual procedure was to offer electives in the arts, taught by arts specialists. One art form did not follow this pattern--literature. This was required in K-12 in one form or another, but it was not always taught as an art form. It could be part of a reading program or a general culture course; it could include creative writing,

but often this aspect was given in composition classes.

Two comments can be made of this pattern. One is that the general design has not changed very much. The other is that changes that have occurred vary over so great a range in content, approach, and criteria that it is virtually useless to attempt a general characteristic of them. There has been, for example, an increased interest in craft-arts, but not everywhere and not in the same curriculum format. To date work in the arts is not usually required for admission to college.

It was then that it became clear to me that the key questions were: Why have not the arts or , more broadly, the domain of aesthetic value been incorporated systematically into the prescribed curriculum of general education in the public schools as have other subjects: the sciences, mathematics, the social studies? The next question was: "What would it take for them to achieve that status?"

In casting about for a hypothesis that would give a clue to some answers, it is clear that one factor is the term "aesthetic education" itself.

Aesthetic Education

"Economic education," "physical education," "civic education" do not arouse much controversy as appropriate rubrics for instruction having to do with the values in the economic, health, and civic domains. Nor would religious and moral education encounter much opposition as names of their respective domains. Aesthetic education, on the contrary, does engender controversy, so much so that one writer was impelled to do a whole article on "What is Wrong with 'Aesthetic Education'?"[4]

The reasons for this are both semantic and practical. The term

"aesthetic" is hard to define and theories purporting to define and characterize that domain of experience are notoriously lacking in uniformity or consensus. The practical difficulty is less clear but no less important. If "aesthetic" is taken to mean the whole domain of aesthetic experience, as in many theories it does, it includes much more than the study of art. This bothers arts specialists. Even more threatening to the specialists is the possibility that aesthetic education will propose a school program that cuts across the various art media or tries to combine them. Such a development the specialists oppose on sincerely and defensibly held views that it is dangerous to mix up the media indiscriminately and to ignore their fundamental differences. Finally, some specialists fear that the term will be used to substitute vague, amorphous, subjective responses to works of art for trying to achieve skill in art performance.

Nevertheless, the very fears of the specialists are arguments for use of the term because it prevents the narrowing of aesthetic experience to one of its manifestations, namely, works of art, on the one hand, and the loss of the distinctive character of that experience, on the other.

Like other value domains the aesthetic has an intrinsic, subjective, distinctive quality that is sui generis, and an extrinsic one that relates it to other value domains. Both are the proper concerns of aesthetic education. Like other claimants to a place in the school curriculum, it has to justify itself, and if it ever hopes to justify a claim to be an integral component of the prescribed curriculum of general education, it cannot do so without a theory of aesthetic

experience and aesthetic pedagogy.

Yet the semantic muddles are symptoms rather than causes of the problem. More fundamental is the tradition in our culture that aesthetic experience is confined to the arts and especially to the fine or serious arts. Pervading that tradition is the view of the Romantics that art is the result of an inspiration by genius not vouchsafed to ordinary people. Inspiration by genius plus the talent for execution result in fine and on occasion great art.

Just as the making of fine works of art requires genius and talent, so is appreciation of it reserved for those whose leisure and wealth nurture and refine aesthetic sensibilities. Only the refined forms of ordinary sentiments and passions require fine art for their expression. Clearly, common people have no such sensibility because they lack the leisure and means for refinement and therefore do not need fine art. Folk art or other forms of popular art do what is needed quite well.

This tradition, which is far from dead, renders education in the arts either a polite accomplishment for the upper or upper middle classes who patronize the fine arts and or as a preparation for a professional career in the arts. Neither function quite fits the requirements of general education in the American public school. As a polite accomplishment for the upper social classes it is too elitist for the political égalitarianism of a democratic social order. As preparation for a possible vocation, it has to be classified as specialized vocational or pre-vocational training for a relatively tiny portion of the school population.

Of course, this type of justification is almost never found in

the current literature defending and advocating arts education programs in the public schools. On the contrary, it is argued that all children have creative potentials which the program will release or actualize. On the appreciative side, the program is defended as therapeutic, exciting, and liberating. Whatever the validity of these claims, these outcomes are not of the same kind as are claimed for instruction in the other value domains. The new or current justification relies heavily on the putative effect of the program on the intrinsic aspect of aesthetic experience, leaving the effect on instrumental or extrinsic relations to other domains unclear and problematic; it is taken for granted that they will be beneficial.

However, elitism still dominates the art world to which artists, critics, art lovers, art traders, art promoters, and a multitude of agencies private and governmental belong. It is not the elitism of social class as such, but rather of professional interest and connoisseurship. Although relatively few belong by virtue of the former, the latter is open to anyone willing to undergo the cultivation for connoisseurship. This elitism does not carry the pejorative undertones of social class snobbism. On the contrary, it may be the most defensible rationale for aesthetic education as part of general education, if the total school population can be exposed to it. Nevertheless, the various members of the art world are not of one mind about the role of the school in such cultivation.

Feelingful Knowledge and Knowledgeful Feeling

In addition to elitism there is the distrust of the imagination. The public school curriculum is dominated by what might be called the

"cognitive faculties." Concepts and the skills needed to deal with them are bread and better of the general curriculum--they are the symbolics of information. The skills of aesthetic or artistic impression are not so regarded and accordingly aesthetic literacy is not on a part with the other basics.

The content of the subjects usually taught as general education are provided by the scientific disciplines and the humanities as organized into disciplines (history, philosophy, literature and more rarely, religious studies.) The contents are a selection from the knowledge gathered criticized, and organized by the several academic guilds. The arts are represented insofar as the various disciplines deal with them, e.g., the history of the arts. Students schooled in the general education curriculum are expected to master these disciplines and to acquire a respectful attitude toward knowledge for its own sake and for its potentiality to improve the welfare of the individual and society.

Aesthetic experience by contrast is a mongrel faculty. It is the product of imagination or the image-making and image-perceiving function of the mind. On the one hand, it is a kind of cognition; it conveys import, but not in the form of well-defined concepts. For the most part they are images of feeling conveying human import in a metaphor, a figure of speech rather than a literal description of this or that state of affairs in the manner of science. It is knowledge of a sort, what might be called feelingful knowledge insofar as feeling is a register of how matters stand with the human psyche. It is truism in aesthetics that the nuances of human feeling are not easily tracked down and described. Many of them have no names and therefore are not

found in the dictionary; for all we know, some may now be coming into being in some consciousness for the first time in human history. Some may have never been repeated.

Yet the aesthetic experience is not mere feeling. It is not the actual ache of a tooth or the head or simple rage or elation. The image of a feeling is not identical with having that feeling. The images of pain and joy purport to give a special understanding of pain and joy that the experience itself probably does not. It is as Wordsworth put it, "emotion recollected in tranquility," a strange way, to say the least, of talking about emotions.

If we add to this amorphous nature of the aesthetic experience the bad reputation of the imagination as a wild, uncontrolled faculty, we get an inkling as to why aesthetic education is kept at the periphery of the curriculum. Imagination is not self limiting; it can go wild and in doing so may conjure up the most astonishing good and the most unthinkable evil. It not only explores possibility, but creates it as well. Art is one of the ways that gives form to the realm of images just as science gives form and order to the realm of concepts. That is the prime justification for including it in general education, because if education is anything, it is the means of ordering experience and art is an ordering principle just as science is.

The relation of art and art education to the imagination may also help to account for the ambivalence with which it is treated in and out of the school. On the one hand it has a high valence as belonging to the finer things in life and ought to be admired; on the other, because it is variable, fragile, and atmospheric, it can be dispensed with in the ordinary transactions of everyday life. Thus as extras

there is general approval of programs in the arts. There is virtually no school that does not welcome a visit from a symphony orchestra, a dance group or a visiting artist in residence, especially if the costs do not come out of their operating budgets. Nobody undervalues the opportunity for children to work in paint or clay, or to play in the band as extracurricular activities. Nor is the recreational, stimulating, and therapeutic value of art unappreciated. Schools and parents by and large would prefer to maintain and even expand such opportunities. However, when a choice has to be made between what is both desirable and necessary and that which is desirable only, the outcome is predictable.

There is no lack of good arguments for the value of arts education programs. They are vocationally useful for the talented pupil who seeks a career or a vocation in the arts. When organized into collective activities like the school band, the class play or a school art exhibit, they enhance support for the school, much as athletic teams do. They help school morale and public relations. However, cogent as these arguments are they do not establish the claim for the arts in general education.

A stronger argument for bringing the arts into general education curriculum would be that every citizen should be able to participate in the culture and that would certainly include participating in the arts. What would prepare the citizen to do so? At one time, playing the piano, painting in water color, and writing verses were regarded as polite accomplishments for the young ladies of the upper classes. Hence learning the performance skills in the arts would be one way of participating in the culture. Many arts educators will accept nothing

less than performance skill and do not see the need for anything more. Artists tend to agree with them--to participate in art for them means to practise an art.

Those who do favor "something more" usually cover it with the term "appreciation". It covers a wide range of experience from having strong feelings in the presence of a work of art, to sophisticated criticism, patronizing the arts, collecting them and general enjoyment of these activities. A school board even when it is made up of intelligent men and women who themselves appreciate the arts would be puzzled as to how far into connoisseurship the curriculum should lead "all the pupils."

When participation in the culture is advanced as an argument for programs of art or aesthetic education, the art in mind is fine art or serious art or whatever art is not in the popular domain. And by "popular" nothing more erudite is meant than easy availability. Availability means access to the popular media such as radio, cinema, television and the absence of formal training for response. However, there is no obligation on the part of the authorities to provide schooling for "popular" science, "popular" mechanics, "popular" astronomy, or "popular" art if they are available without formal instruction. An obligation is generated by the belief that there is an important type of science, mathematics, literature, and art to which access is virtually impossible without formal instruction. Furthermore, connoisseurship and a high level of art appreciation are not customarily the result of formal schooling, especially such as is provided by public schools. More often cited are the artistic atmosphere in the family (father played in string quartets or mother

wrote poetry or artists were visitors). Appreciation of the "serious" arts is still one of the "finer" things in life, the taste for which is not very different in origin from the taste for fine china, fine furniture, and fine wines. They are the learned patterns of discriminations and preference common to a social class, although they are no less genuine or valuable for having been so learned. The wish to extend this taste to all the children of all the people is a tribute to our democratic ideals and sentiments, but to a school board it smacks too much of Marie Antoinette's suggestion that cake is a substitute for bread.

Yet there is a sense in which Marie's advice is neither so naive nor cynical as it was in the original context. There is a lot of cake around for the asking. At no time has there been so much "good" music, theater, dance, literature, painting, etc., furnished free of charge to the public. Sometimes it is easier for the poor to get a feast of Shakespeare (via television or at a summer park festival) than a decent dinner. One can only applaud the art lovers who through state arts councils, community art groups, and the national endowments for the arts are trying to bring "real" art into the schools. Banks provide space in their lobbies for painting and sculpture, schools are happy to let art groups use their corridors, gymnasium, assembly hall for exhibitions and presentations, but this entails no responsibility for incorporating such activities into the curriculum, anymore than the paintings exhibited in the lobby affect the bank's interest rate.

It is not easy for art lovers and art teachers, their surrogates in the schools, to see that to ingress the regular curriculum instruction in the arts will have to be de-glamorized and de-mystified to the level

of other subjects of instruction. De-glamorization need not mean intellectualizing the arts, routinizing them, or inhibiting their affective impact. It does mean that the aesthetic experience is to be regarded as natural as any other mode; that it has intrinsic and extrinsic properties to be developed, ordered, and refined by formal instruction. There may be aspects that cannot be so refined and ordered--one thinks of creative talent or genius or even inspiration--but if there are none then the case is lost. To insist that the aesthetic experience has nothing but subjective criteria; that it is the privilege of a minority; that it consists of nothing more than exposure to art, and finally to deny that there is a difference between educated and non-educated appreciation--these are all promising ways of not making the case.

In sum, if the case is to be made for membership in the regular prescribed curriculum of general education, arts educators and teachers cannot confront the school board with an unlimited variety of theories, methodologies, approaches, and programs. If consensus is out of the question, then we can still ask for consistency, coherence, completeness in any program proposed for a particular school system. Such a program should meet the following conditions:

1. It should identify aesthetic experience both with respect to its intrinsic qualitative character and to its relations to other modes of experience.

2. It should identify those phases or aspects of the aesthetic experience that can be <u>improved</u> by formal instruction and this entails some criteria for "improvement."

3. If it is arguing for aesthetic education as part of general

education, then it has to show that the proposed approach is applicable to the total school population.

4. If part of general education, the theory should show that its approach is teachable and in some sense assessable.

5. It should give guidance on the preparation of the general classroom teacher in this area and that of the specialist in one of the arts media.

Artists, critics, aestheticians, museum directors, directors of philanthropic organizations and the distributors or corporate largesse are exempt from these conditions, so long as they do not consciously or unconsciously identify or equate their interests with the requirements of a public school system. This caveat also applies to scientists, historians, mathematicians, and all discipline specialists as regards the educational dimension of their specialties. With little exception, these specialists are not interested in general education, many of them are not interested in education at all, and even fewer are concerned with the curriculum problems of a public school system.

The major clarification in the welter of theories and constituencies and programs is the difference between an elective program and one that is required or between special and general education. The conditions mentioned above apply only to a general education curriculum regarded as so indispensable to the pupil to justify its being required. Elective offerings do not have to meet such conditions and can enjoy freedom to improvise, alter, innovate at will. Much of the current controversies in arts education would become irrelevant if these clarifications and the conditions for inclusion of the arts in general education were taken seriously.

I explored these conditions in a doctoral seminar at the University of Illinois in the Foundations of Aesthetic Education for 15 years. This seminar provided an ideal opportunity to determine whether students with formal study in music, painting, architecture, literature, dance, and education could learn to perceive aesthetic properties in a variety of media. The seminar consisted of selected readings in formal aesthetics to provide a vocabulary for diverse media specialists and demonstrations of what came to be called "aesthetic scanning", the details of which are described below.

While at the Center for Advanced Study in the Behavioral Sciences 1967-68, I began work on a volume dealing with some of these issues in aesthetic education. Enlightened Cherishing, the Kappa Delta Pi Lecture of 1972, was a summarized version of that work.

In the early 70s a project was funded by the National Endowment for the Humanities and was directed by Dr. Frances Hine and a group of art educators in the Los Angeles, California county. It was called the Aesthetic Eye, and assembled about 50 teachers, museum workers, and other educators in a summer workshop. This goether with a number of other ventures in which the methods of aesthetic scanning was employed has furnished some "field data" on both the aesthetic theory and the pedagogical approach derived from it.

Looking Back

Looking back at the last two decades one cannot escape the remarkable acceleration of activity in aesthetic education. It is perhaps significant that as early as 1958 through the efforts of Thurber Madison of Indiana University, the National Society for the Study of

Education issued a volume entitled Basic Concepts in Music Education (Part I, 57th Yearbook). It anticipated the interest of the 60s in the cognitive content of the curriculum and in the structure of knowledge. The ascent of Sputnik triggered that reform and the arts gleaned some of the interest and fund that it attracted. For example, in the 60s, summer institutes for teachers in the arts were funded as analogues of those organized for the teaching of the new math, the new physics, the new chemistry, and the new biology.

The interest in concepts was consonant with growth of research into these fields. The relations of art to child development, to the diagnosis of psychological problems, and to children's learning were explored. There was hope of discovering in art the secret of creativity, now recognized as important in science. Cemrel, in St. Louis, a federally funded research laboratory, established a program in aesthetic education. Viktor Lowenfeld had inaugurated an influential research program in the interpretation of children's art at Pennsylvania State College. The U.S. Office of Education also showed an active interest in the field. In 1966 the Journal of Aesthetic Education at the University of Illinois, under the editorship of Ralph A. Smith, was established which provided a forum for scholarly writing in all phases of the movement.

If the intellectual emphasis of curriculum reform in the 60s stimulated arts education, the shift of emphasis in the mid 70s to equalizing educational opportunities for racial and ethnic minorities afforded an even greater impetus. This came in two forms. One was the claim that participation in art would improve reading scores. This enabled the National Institute for Education to include the arts

in its effort to improve the teaching of the basics. The other was based on a quite different claim, viz., that being forced to learn WASP English was a form of cultural oppression. It damaged the self-concept of children coming from different cultural backgrounds. This induced feelings of inferiority that not only inhibited learning to read but engendered a dislike for school. The arts could counteract these difficulties in two ways. First, by giving these children modes of expression that were not dependent on linguistic competence; second, the arts of their particular cultures could be used to sustain a positive self-concept. The arts could, therefore, make the children more appreciative of schooling and more likely to benefit from it.

If one adds the therapeutic claims of art education to the cognitive ones it is not surprising that programs for arts educations proliferated.[5] As the number and diversity of programs increased, teacher training institutions and school boards had more and more difficulty in choosing among them. However, as long as the funds came from the state or federal government or from private philanthropic foundations this made little difference. A program was installed, the children were "turned on," the venture was written up in an appropriate journal and usually abandoned when the grant ran out. Although attempts at evaluating these programs were made, largely because granting agencies usually insisted on it, the interest of the pupils was the key and often the sole criterian.

Evaluators had little else they could use to guage effectiveness, because the prevailing view precluded any claim to objectivity in artistic judgment. Teachers were warned against being "judgmental" and instructed to refrain from intimating that anything produced by

the pupil was incorrect or deficient. The locutions "relating to," "feeling good about," "being comfortable with," were to replace judgments about the object.

If the programs also turned the teachers and parents on, so much the better. Parents are notoriously grateful for any evidence of their children's interest in school. It would only spoil the fun and excitement to point out that children are turned on by many activities: play, fighting, games of all sorts, and candy. If turning them on were the chief aim of schooling, schemes, often cheaper and even more effective than arts programs might be available.

The failure of this policy became evident when some states mounted campaigns to limit taxation on local real estate. When these limitations affected the school budget, the arts programs were the first to be cut.

This brings me once more to the uneasiness and resistance that the term "aesthetic education" elicits in many quarters. To some it threatens to abolish the difference between the several arts, and to downgrade the specialized training of specialists. To others, the word connotes a threat to studio-like training in favor of appreciation. Above all it is perceived as paving the way for the possibility that certain skills of artistic perception can be taught to all prospective teachers who, in turn, can help the specialists teach them to all pupils and to each other. This threatens the interests of the several professional arts education organizations.

These fears are not only groundless but self-defeating. For the interests of these organizations and their members would be better served if <u>aesthetic</u> education became part of general education.

Footnotes

[1] Letters Upon the Aesthetical Education of Man (1793-94). Translated as The Aesthetic Education of Man by R. Snell (New York: Frederick Unger, 1965).

[2] Educational Theory, Vol. 1 (November, 1951).

[3] Englewood, N. J.: Prentice-Hall, 1954, 1961, Reprint edition, R. E. Krieger, Malabar, Florida.

[4] Judith B. Luca-Marshall, Art Education, Vol. 33, No. 3, March 1980, 11-17.

[5] Coming to Our Senses, a Rockefeller study of such programs reported in 1977 that there were 99 exemplary programs of this sort, including artists in the schools, integrating the arts with various subjects in the curriculum, not to speak of numerous examples of programs that allowed children to be creative.

AESTHETIC SCANNING

My own work on aesthetic education has stressed the centrality of the skills of impression and the method for teaching these has been called "aesthetic scanning" or the skill of discerning or perceiving four modes of aesthetic properties: the sensory, formal, technical, and expressive. The method argues that this perception can be practiced on all arts media and can be taught to the total range of the school population and in most cases by classroom teachers who have been trained to do so by arts specialists who have learned to scan in media other than their own field of performance competence.

> ...It would seem that...it is possible to make the following intelligible and defensible judgments about a work with respect to:
>
> 1. the sensory elements.
> 2. the formal elements.
> 3. the expressive elements.
> 4. technical competence.
> 5. the general perceptual interest.
> 6. the extra-aesthetic functionality.
>
> In addition to these six judgments it is possible to examine and judge the way in which items (1-4) contribute or are related to each other and to items (5) and (6). This adds up to quite a number of possible critical judgments about a work of art.
>
> Sensory elements: "Different colors, sounds, textures, gestures are more or less attention-compelling, more or less pleasant, more or less interesting...The important point, however, is that discriminations among the sensory qualities can be made and assertions about them can within reasonable limits be verified."
>
> Formal elements: "The principles of form, for example, harmony, balance, centrality, and development, can be specified by such devices as recurrence, similarity, gradation, variation, modulation, symmetry, contrast, opposition, equilibrium, rhythm, measure, dominance, climax, hierarchy, and progression. These refer to qualities in the work of art that can be identified."
>
> Expressive elements: "With expressiveness we

> enter upon less firm ground...In addition, one must consider that not all works of art are conspicuously expressive. A decorative design for a wallpaper may not be. Some works of art play down expressiveness except as it issues from the formal properties of the work, although romantic works are less restrained in this matter. Some expressions are of the trivial, and some of the profound aspects of life. This difference has been used to differentiate excellence in art from greatness."
>
> Technical competence: "Different media employ different materials and knowing how to handle these materials is part of the technical equipment of the artist."
>
> General perceptual interest: "Next, there is the judgment about the general effectivenss of the work of work in capturing and holding perceptual interest, whatever the means and devices employed in doing so. Does the work expand under close scrutiny? Can it withstand repeated scrutiny? While such judgments are, to a large extent, based on subjective impressions, and while the range of difference in judgments of this type is wide, nevertheless, that this kind of judgment is not simply a register of purely subjective preference is proved by the fact that with experience and study the critic can dissociate his own immediate preference from his estimate of the potentialities of the object for the preference of others."
>
> Extra-aesthetic functionality: "Finally, an intelligible judgment is possible about whether or not, or to what extent, a work of art fulfills whatever extra-aesthetic functions it may claim. To what extent does a monument express the purpose for which it is erected?[1]

Professor Ronald Silverman of the Art Department at California State University at Los Angeles summarized the approach succinctly in the chart on the following page:

As to the design for a common curriculum in aesthetic education, I have proposed one in a chapter for the National Society for the Study of Education entitled, A Common Curriculum and Individual Differences to be issued in 1983. A similar curriculum is discussed in Democracy and Excellence in American Secondary Education.[2]

MAKING AN INFORMED AESTHETIC RESPONSE

First, carefully look and/or listen, note what actually exists within an object or event, and then identify as completely as possible the character of its

SENSORY PROPERTIES (qualities which can be seen, felt or heard)

In art, identify the nature of elements such as shapes (square-round), lines (thick-thin), values (dark-light), textures (coarse-smooth), colors (bright-dull), size (large-small), space (deep-shallow), etc.

In dance, observe body gestures (curved-angular), movements (fast-slow), space (open-contained), etc.

In drama, observe elements such as vocal qualities (cadence, quiet-shrill), body movement (fast-slow), costumes and sets (sober-bold, realistic-abstract) etc.

In music, identify the nature of aural qualities such as pitch (high-low), tempo (fast-slow), duration (long-short), dynamics (loud-soft), etc.

Second, respond to ways in which sensory properties are organized within an object or event by identifying the character of its

FORMAL PROPERTIES (try to answer the following questions as the work is experienced)

To what extent is each element necessary? What is the nature of the movement (real or imagined) from one part to another thereby contributing to a sense of evolution and unity? How is the sense of unity maintained even though elements may vary, achieving unity through variety?

Are there some elements which are more dominant than others, a hierarchy of elements? Which elements appear to be most dominant thereby contributing to the major theme? How is variety achieved in the repetition of these elements which results in thematic variation?

How is equilibrium maintained between and among both similar and diverse parts which results in a sense of balance? What rhythmical qualities are created when mode of balance and thematic variation are combined?

Third, reflect upon both the nature of the existing sensory properties and the ways they appear to be organized and then speculate about the possible meanings of an object or event by identifying its

EXPRESSIVE PROPERTIES

Aesthetic objects and events possess presentational (faces, trees, environmental sounds, familiar movements, etc.) and/or metaphorical-symbolic characteristics which evoke responses from one's storehouse of images and, when combined with sensory and formal properties, translate into pervasive qualities such as:

Mood Language - nuances of feeling describable in terms such as somber, menacing, frivolous, etc.
Dynamic States - arousing a sense of tension, conflict, relaxation, etc.
Idea and Ideal Language - interpretations of social or psychological events and beliefs, and/or expressions of courage, wisdom, etc.

Finally, one can also be attracted to an object or event and attempt to identify how it was created because of the significance of its

TECHNICAL PROPERTIES

Attending to the extraordinary surface texture created by an impasto application of paint or the richly patterned sounds produced by the pizzicato plucking of violin strings are examples of reacting to the technical aspects of art forms. Knowing how something is made is often important to aesthetic perception, however, aesthetic responses and judgments can be made without such awareness if other properties are considered.

HISTORICAL - determining the nature and expressive intent of works of art within their historical context and in relation to school, period, style and culture.
RECREATIVE - apprehending and relating imaginatively what the artist has expressed in a specific work.
JUDICIAL - estimating the value of works of art in relation to other works using three criteria: degree of formal excellence, truth and significance.

AESTHETIC CRITICISM

In previous publications on aesthetic education I suggested that aesthetic objects can be scanned systematically to identify their sensory, formal, technical, and expressive properties.

Classifying aesthetic properties into four kinds is misleading because in ordinary experience sensory properties have some formal structure and some expressiveness. Conversely, formal properties of objects would not be discernible if they were wholly nonsensory. Why then do we distinguish them?

First, because there are distinguishable differences. We can discern the difference between a color, a tone, and patterns of colors and tones. Second, in some objects the sensory properties are more obtrusive than the formal or expressive ones, or vice versa.

Third, and most important, these distinctions enable teacher and pupil to scan an object systematically.

As the scanning method was tried out in a number of projects, it became evident that the way in which these properties were classified and discussed could lead to some ambiguities of interpretation. These, in turn, generated some procedural questions in teaching.

1. The problem of sequence

Does the scanning method prescribe a fixed order? Does one have to begin with the sensory properties and exhaust these before scanning for formal properties? The sensible answer, of course, is that once the teacher understands the objective of the scanning and has the various characteristics firmly in mind, the order of scanning can be flexible.

2. The problem of expressiveness

Perhaps the most important problem in scanning is the ambiguity of the term "expressive." For one thing, one of the four sets of aesthetic properties is called "expressive" as distinguished from the sensory, formal, and technical. Yet in describing the sensory and formal properties one often uses words that are themselves expressive; for example, when the red in a mural is described as "deep" and "vivid" or the tempo of a piece of music is referred to as "agitated" or when the formal properties of a work of art are described as having classical symmetry or as a dynamic balance. There is a sense in which these descriptors are themselves expressive, even though they are not about the work of art as a whole. In short, any property can be expressive if it carried or if it can be described as having human import. However, when we scan the object for its expressive properties, we are interested in the expressive properties of the object as a whole. The sensory and formal properties may also be expressive, but the expressive character of the object as a whole is not simply the sum of the expressiveness of its parts.

Thus a landscape composed of craggy mountain tops, bold canyons, rugged trees and rushing water conceivably could be so combined as to make "peaceful serenity" an appropriate descriptor of its expressive quality. The infinite possibilities for combinations of sensory and formal properties make it risky to regard the expressive character of the object as always or necessarily reducible to the sum of the expressiveness of its constituents.

The term "expressive" as used in scanning does not entail the aesthetic theory that all works of art express the feelings or emotions or intent of the artist, or that they are vehicles of communicating

such feelings. By expressive I mean no more than that the object of perception--whether it be a sensory or formal property or the work as a whole--is not wholly describable literally or, if you like, scientifically. Thus the expressions "This color has the frequency X" or "This tone has the frequency X" are scientific descriptions. To say that the color is blue and the sound middle C still keeps them in the domain of the literal-scientific.

A limpid blue, on the contrary, refers to a mood that literally does not denote any particular color, and to a color that literally has nothing to do with limpidness or any other mood. Similarly, "rapid, irregular movements" when applied to a dance does not mean the same as "agitated." The property becomes aesthetically expressive in that in some nonliteral sense it manages to convey intimations of human import. An image of human feeling, emotion, action, even of some ideas, is a special sort of communication. It is an indirect communication and its reference is to intimations of human import rather than to laws or generalizations regarding human conduct.

The ambiguity that surrounds the ways in which art informs, pleases, and moves, to use Cicero's definition of the function of the art of rhetoric, it seems to me, is the result of the nonliteral expressiveness expected from an aesthetic object or from an object perceived in the aesthetic mode.

3. The problem of description or naming

When pupils are asked to scan the sensory, formal, and expressive (and on occasion, the technical) properties, they use verbal descriptions, even if it is no more than naming the color or shape that he is

identifying. Theoretically, the pupils might make all the necessary discriminations without saying a word, but they would have to resort to a verbal vocabulary to understand such questions as: What shade of red do you see in the rug?

Naming or describing the properties of the work of art is a device that facilitates communication between pupils and teachers and enables them to check their own experience with those of others. Naming or describing in words, however, is not a necessary ingredient of the aesthetic experience.

Are there rules for distinguishing the right names from the wrong ones? Clearly color-blind children will misname some colors, and children with hearing difficulties will not report sounds as do children with normal hearing. But these are not the kind of mistakes in which we are interested. Problems arise when one child characterizes a patch of red as "pretty," another as "vivid," a third as "strong," and a fourth as "angry." Leaving aside sheer irrelevance, it is difficult and not very profitable to raise the "right" and "wrong" question with respect to these answers. However, asking the pupils to point to the property being named often reduces the variance and idiosyncratic irrelevance.

The teacher can tease out a greater number and variety of response by asking: Is this color cold or warm? High or low? Strong or weak? Busy or lazy?

The modifiers/descriptors that connote aesthetic properties tend to fall into the following types:

1. Mood words--sad, cheerful, gay, somber, happy, sad, dull, bright, resentful, eager, expectant, depressing, melancholic.

2. Dynamic state words--strong, weak, aggressive, heavy, light, fast, slow, vigorous, withdrawing, healthy, frail, bold, tense, relaxed.
3. Character state words--honest, brave, cowardly, deceitful, temperate, profligate, moderate, immoderate, truthful, untruthful, dignified, stately.
4. Ideas/ideals--character states reified into abstract properties, e.g., honesty, courage, truth, heroism, temperance, also nobility, sublimity, divinity, patriotism, liberty, tyranny, democracy, etc.

This classification is not a prescription or a proscription for classroom procedure. To the degree that words reflect perceptions, the distinctions facilitate insight into the experience of the pupil. Thus if responses cluster in one of the departments, e.g., moods, it may be revelatory of the nature of the image being perceived, but it may also signify a limitation in the perceiver. The classification can be used to try to elicit responses in types of descriptors not being mentioned by the pupil.

4. The problem of phenomenological objectivity

In the scanning method of teaching aesthetic perception great stress is placed on locating everything that is said about the work of art in the work of art. The sensory, formal, technical, and expressive properties are perceived as of and in the object, not in us. This principle is troublesome to those who are committed to relativism in anything having to do with the arts. They argue that since perceivers often differ on what they perceive in the same object, their reports

are about their inner subjective experience, not of the object. (How they know that it is the same object if their perceptions are incorrigibly subjective is hard to explain.) Further, they argue that because experience occurs within a particular, individual mind, and that feelings and emotions are peculiarly subjective, they cannot be located in inanimate objects such as paintings and musical compositions, i.e., outside of the mind of the perceiver.

The answer to these objections is that art accomplishes, or at least is expected to accomplish, just that, viz., to animate the inanimate. Thus real seas are not angry but seas in works of art can be. Indeed, they had better exhibit (not merely suggest) some human import or fail in expressiveness.

Pedagogically, phenomenological objectivity is less of a problem with young children than with older ones and teachers. The child has no difficulty seeing sadness in the poem or a smile in a flower. Adults unfortunately have to regain this innocence of the eye and ear, and aesthetic education by emphasizing phenomenological objectivity helps bring this about. In more technical terms a quality may be phenomenologically objective even when ontologically it may be subjective.

5. The problem of taste, judgment, appreciation, creativity

The scanning approach is often criticized as being too limited. It does not stress or claim to "improve taste," develop artistic talent, or produce a love of the arts.

The scanning approach does not deny or even question the values of appreciation or artistic performance. It does, however, question whether these outcomes and programs promising to achieve them are defensible if

aesthetic education is to become a required subject of instruction in the public schools. When one tries to justify aesthetic instruction for all children, certain constraints on program possibilities appear. Can it be taught to all children? Can all teachers be trained to participate? Does it need to be taught? Does it need to be taught in school?

Programs aimed at developing skills of artistic performance and appreciation are not adequate answers; the first, because it works well only for the talented and industrious pupils; the second, because appreciation requires a high level of knowledge about and experience with a particular art domain. Scanning is an adequate approach but only because it is limited to skills of perception. They can be used as a base for producing artistic and appreciative outcomes, but by themselves will not do so.

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Observations on the Politics of Change in Arts Education: 1960-1980

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One way to sort out the curricular efforts in arts education of the past two decades is to record chronologically the major happenings, and there is no paucity of accounts that attempt to do this. But the period is significant not so much for particular events as for its definitions of cultural and educational relations. Since few knew anything about such relations, the period was understandably marked by considerable confusion. The present moment, however, may be propitious for trying to gain perspective, for whatever may be said in criticism of Reaganomics the present administration has mercifully idled the engines of educational innovation. For the first time in recent history there are no educational bandwagons tempting educators to climb aboard. Such an interval provides a rare moment for reflection.

It was in the early sixties that educators became interested in the prospects for change in arts education. The interest developed with the advent of the curriculum reform movement and the increasing participation in arts education of a number of public authorities. Curriculum development in the arts did not rival the work done in mathematics, the sciences, and English, but there were some notewrothy attempts made to influence arts education curricula and a literature about change appeared.

Perhaps more than the curriculum reform movement, the sixties and the seventies in arts education were notable for the activities of the Art and Humanities Branch of the Office of Education, the National Endowments for the Arts and the Humanities, a number of foundations, prominent

among which was a clutch of Rockefeller associations, and all the activity these groups in turn stimulated, not least of which was the founding of art councils in all of the states. The overlapping interests and activities of these groups once prompted me to refer to them as a new policymaking complex in arts education whose activities are guided by an interlocking directorate of key officials.[1] This raised some eyebrows at the time and was regarded with some skepticism, but it is no longer controversial to assume such common interests.[2] My observations, however, do not dwell exclusively on the activities of this complex, for while they form a large part of what is here called the politics of change, they are not the whole story. Neither have I attempted a systematic and comprehensive review of the literature of the period in question, roughly 1960 to 1980, although some representative writers and works will be mentioned in passing.

The ideas that have animated reformers in arts education may be associated with seven concepts, approaches, or strategies: 1) the humanities through the arts; 2) through the arts to the aesthetic; 3) the arts in general education; 4) the arts as social services; 5) the arts as catalysts of educational reform; 6) the arts and ideological change; and 7) the critical understanding and appreciation of the arts.

1. The Humanities through the Arts

Mainly through the efforts of the National Defense Education Act summer institutes and the John Hay Fellows Program in the early sixties, both of which provided high school teachers with opportunities to study the humanistic disciplines, a trend of sorts called humanities education was ignited that for a while generated a flurry of activity, primarily at the secondary level. A brief sampling of representative publications produced by this activity indicates some of the typical problems encountered by

reform efforts in the arts and humanities. Briefly, the problems stem from what may be called definitional tolerance, methodological pluralism, and inordinate comprehensiveness, and failure to come to terms with these problems ultimately splinters efforts, dissipates energies, and subverts original intentions. Such problems can be detected in one of the better volumes the movement produced, Teaching the Humanities, edited by Sheila Schwartz.

The volume associates humanities education with a set of general purposes, a body of subject matter, the spirit of humanism, the study of symbolic systems, creative and critical skills, interrelated arts, cultural democracy, and the works of genius irrespective of the area of human endeavor. It further stresses the themes of relevance, personal relating, and humanization, all of which are believed to be antidotes for a depersonalized, mechanistic, and utilitarian society. Understandably, designing teacher education programs for humanities education proved troublesome, and writers tended to concentrate on teacher characteristics rather than content. As the selections were assembled during a period when interest was centered on the poor and disadvantaged, the volume addresses that interest as well--in terms, moreover, and with the assumptions typical of the sixties. Blacks, minorities in general, and the poor are to be "turned on" to schooling through concrete ("hands-on") rather than conceptual learning, by expressive rather than formal exercises, and by ethnically colored content. The major assumption is that being cut from different cloth the disadvantaged need curricula designed for their special constitutions. Good will no doubt motivated this way of thinking, but it is increasingly criticized by leading members of minority groups and has even been called liberal racism.

Part of the inability to mount a strong, unified approach to humanities education stemmed from a major ideological split between traditional humanists and humanistic psychologists, a rift that resulted not only in a donnybrook in the National Endowment for the Humanities, but also in a confusion of terminology. "Humanistic education," for example, now largely implies the ideas and approaches of humanistic psychology. James L. Jarrett's The Humanities and Humanistic Education attempts to synthesize traditional and modern views and tries to strike a balance between humanistic content and teaching. His five modes of integrating the humanities—cultural history, themes and variations, focus and fringe, the aesthetic, and the popular arts—conveniently encompass curricular possibilities. The range of options presented by humanistic psychology may be discerned in Humanistic Education Sourcebook edited by Donald A. Read and Sidney B. Simon.

Of the various approaches, what may be called "the humanities through the arts" has perhaps proven to be the most popular, and, when ably articulated, as in Dudley and Faricy's The Humanities (subtitled Applied Aesthetics) and Martin and Jacobus's The Humanities through the Arts, it has much to recommend it. Though its earlier editions predate the period under consideration, The Search for Personal Freedom by Cross, Lamm, and Turk should also be mentioned. Albert William Levi's The Humanities Today, on the other hand, is valuable as a persuasive attempt to redefine the traditional humanities as the disciplines of continuity (history), communications (languages and literature), and criticism (philosophy). A plea to revitalize contemporary humanities education is made in The Humanities in American Life, a report sponsored by the

Rockefeller Foundation, but in addition to being ill timed, it provides further evidence that the problems mentioned earlier continue to plague definitions of humanities education.

Another observation that can be made about humanities programs is also pertinent to other reform efforts in arts education: this is the persistent avoidance of investment in teacher preparation programs. Whatever may be said in criticism of teacher education, any effort to improve the nature of humanities or arts education in the schools must ultimately come to grips with the preparation of teachers to whom the day-to-day tasks of schooling are entrusted. In large, however, the preference is to put humanities scholars and school teachers in contact with each other for limited periods during the school year and summer months and to bypass teacher preparation institutions. The National Humanities Faculty, for example, favors this approach. This points to an obvious fact: reform movements often have multiple motives. An unstated aim of many groups advocating educational reform over the past two decades has been to drive a wedge between the schools and the professional educational establishment.

For a variety of reasons, then, the humanities education movement foundered. Part of its residue, however, would seem to be the idea that the humanities can be effectively taught through the arts.

2. Through the Arts to the Aesthetic

The phrasing is from a report that summarizes one of the most ambitious efforts in arts education over the past fifteen years, the CEMREL Aesthetic Education Program, CEMREL being an educational laboratory located in St. Louis that relies primarily on the federal government for the support of its activities which include research and development in arts

education and other pedagogical areas. As a showcase for token government involvement in arts education, CEMREL has enjoyed all the benefits and suffered all the criticism that accompany highly publicized federally supported activities. Among the former has been an unusually long and continuous existence for a federally supported agency and a public relations program that has brought CEMREL to the attention of many educators and schools. Although the program has never been able to maintain a permanent staff (apart from its chief administrators) and is subject to the instability of Washington politics, it has been successful in exploiting the talents, skills, and knowledge of an impressive array of specialists and scholars who have helped to formulate and implement its policies.

The criticism has been substantive and practical. Substantively, criticism has been directed at CEMREL's sensitivity to political considerations at the expense of consistent and coherent theory. This disposition has necessitated a readiness to respond to external developments in the political sphere. Unlike the work of academic intellectuals whose efforts may ignore shifting political winds, the fate and fortunes of an institution like CEMREL depend primarily on the prevailing political climate.

Practically, the program has been criticized for its decision to concentrate on the preparation of curriculum materials for the elementary years, materials which have in the first instance simply proven to be too expensive for schools to purchase; often an outside grant is necessary to acquire them. Second, teachers need special instruction in their use, a fact which has necessitated the establishment of fifteen learning centers around the country, not to mention numerous conferences, workshops, and institutes. The decision to design curriculum units for the early grades undoubtedly derived from psycholgoical insights into the bearing of early

learning on later intellectual development as well as from the potentiality of such materials for reaching large numbers of students. A "showcase" institution such as CEMREL, moreover, needs something to display, and if its products can be displayed throughout the country via special exhibitions, films, and learning centers, so much the better. In this respect CEMREL has been nothing if not aggressive. Originally a regional laboratory with a restricted mission, it now merchandises its materials wherever it can, both in this country and abroad.

Another problem in persuading the schools to purchase the CEMREL materials stems from the fact that in no other area are teachers quite as prone to having their own ideas about how to do things. But probably more important than anything else is the fact that it is extremely difficult to build a serious case for elementary aesthetic education. As victims of prevailing sentimental views of young children, proponents of elementary aesthetic education invariably become overly enchanted with images of child artists expressing themselves in a variety of antic poses and situations. Photograph after photograph in CEMREL publications conveys the message that aesthetic learning is coextensive with joyous, animated activity. Granted the difficulty of capturing the movement of the mind with visual images, the suggested equation of aesthetic learning with action is misleading.

The CEMREL curriculum described in Through the Arts to the Aesthetic consists of forty-five curriculum units grouped under six topical headings. The statement of the program's rationale evolved over its twelve-year history and thus should not be understood as having guided the program from its inception; some of it is after the fact. The original source of inspiration seems to have been the late Sir Herbert Read, the

English poet, critic, and educator, who over a long career lamented the disruptive effects of modern science and technology on human experience. Read thus looked to aesthetic education as a remedy for human alienation and as an important counterpoise to the rationalistic and divisive aspects of modern society. This plea for reintegration through aesthetic education is conveyed in the CEMREL report through text and image. A photograph of a snail shell serves as a frontispiece and children are shown mingling among both works of art and nature. The direction of aesthetic education is indicated by the progression of the units; they first address the natural world, proceed through the study of the arts, and conclude with the environment. Despite some declarations by the report's authors to the contrary, the program clearly aims not so much at a critical appreciation of the arts but at the use of the arts to develop a sort of general aesthetic noticing. Presumably this is the import of the report's title--<u>through</u> the arts <u>to</u> the aesthetic.

Unfortunately, the rationale is built on loose and contradictory foundations. Having evoked the ideology of Herbert Read the discussion moves swiftly to the ideas of Monroe C. Beardsley, Harry S. Broudy, and John Dewey, all of whom are used to justify a conception of art's intrinsic value that none of them would in fact accept. One applauds the attempt to apply aesthetic theory but regrets the lack of consistency. There is a further tendency to be free and easy with terms that in modern aesthetic opinion have acquired rather specific meanings and associations. The term "aesthetic," for example, is used in connection with both creation and response, whereas contemporary aestheticians tend to use it mainly to characterize response. The most glaring inconsistency, however, is that after celebrating the intrinsic (i.e., noninstrumental) value of art, the

rationale goes on to list a plethora of nonaesthetic objectives that aesthetic education can help to achieve, at one point saying aesthetic education can benefit "the full range of human experiences." But such instrumental claims make a mockery of the intrinsic-worth claims. It is not that aesthetic education cannot be justified on instrumental grounds, ultimately it has to be, it is that the justification question is not well handled.

Another problem is a failure to appreciate theoretical incompatibility. The distance between the pedagogical anarchism of Herbert Read and the systematic methodology of Harry S. Broudy, for example, is very great, just as the theoretical accents of Monroe C. Beardsley and E. F. Kaelin are quite distinct. One assumes that CEMREL theorists know this but that political outweigh theoretical considerations. To be sure, undue rigor would be inappropriate, but since the report pretends to theoretical adequacy, the criteria of theoretical respectability should be at least minimally satisfied. In view of all this, it is perhaps an achievement that the CEMREL materials are as good as they are.

This latter acknowledgement still does not negate one rather decisive conclusion that must reluctantly be drawn. While many of CEMREL's activities have unquestionably been worthwhile, the program in aesthetic education has been largely a failure. After a great deal of work and expenditure of funds, it satisfies neither theorist nor practitioner, the former for reasons just discussed and the latter because of the previously mentioned high cost and difficulty of its materials and the idiosyncrasies of teachers. CEMREL now seems aware of this and is concentrating on the design of traveling exhibitions devoted to a number of topical themes in the arts and the humanities. A current exhbition in the humanities, however, replete with pinball machines and other media fireworks, gives

one pause about future CEMREL ventures in arts education. CEMREL now seems to realize that it was also ill-advised to design multi-media curriculum packages as single textbook and printed materials continue to be preferred by schools.

Of course, much of the above discussion is beside the point if CEMREL is to be viewed less as an agency accountable for practical achievement than as a symbol of government support for the arts that will continue to be funded whether it achieves anything or not (though there will always be critics of such special dispensation). But if this is the proper interpretation of its role, then CEMREL has acquired another function: it is a continuing case study of what happens when the federal government involves itself in arts education. And there is something to be learned from that.

3. The Arts in General Education

This view of advocacy features a number of expressions, e.g., "the arts in general education," "cooperative arts," "interdisciplinary arts education," "all the arts for every child," and "comprehensive arts." What they all imply is a belief in the efficacy of the arts as spurs to learning any topic or subject whatsoever, whether it be the three r's or the social studies. The basic assumption is that during a period of economic retrenchment in the schools the strategy should be to integrate the arts so pervasively into the curriculum that it will be impossible to exclude them when future budget reductions occur.

Characteristic of the approach is its trading on such honorific terms as "general education," "interdisciplinary studies," "team teaching," and "comprehensive arts" without, however, adopting the meanings some of these terms have acquired. Thus "general education" is taken to mean

whatever the curriculum of a school may be at a given moment and not a set of specially designed subjects or common learnings associated with the conventional idea of general education. Certainly it is not coextensive with the meaning of liberal education. "Interdisciplinary" may mean no more than the making of a political poster for a history unit, while "comprehensive" does not imply the theoretical criterion of comprehensiveness but merely all of the possible ways that can be thought up by which the arts might become part of instruction and schooling. This latter includes ways of involving visiting artists and cultural associations in the aesthetic programs of the schools.

What all the talk and advocating come to--and the proponents of this approach are adept at organizing conferences, coalitions, alliances, and networks--is the inflating of the sorts of things that resourceful teachers have always done to try to make their teaching interesting. In other words, the approach has seized upon commonplaces and attempted to make them something special and novel. What success this approach has had, moreover, can be attributed primarily to the sponsorship of prestigious names and associations. Although the ideology appears to have taken shape during Kathryn Bloom's tenure in the Office of Education in the early 1960s, it became primarily associated with Bloom's later service with the JDR 3rd Fund, the work of which is now carried on by the Arts, Education, and Americans, Inc., headed by David Rockefeller, Jr. The fullest statement of the ideology is contained in the Rockefeller report Coming to Our Senses. Elsewhere[3] I have criticized this report for its conceptual weaknesses, sentimental attitudes toward arts education, and, ultimately, bad faith. The following examples illustrate the character of the approach.

In a special issue of the Music Educators Journal devoted to the theme "the arts in general education," the opening article[4] dramatically describes an event billed as "the last press conference of Theodore Roosevelt" but which was actually a mock political rally in the cafeteria of a Virginia intermediate school. We read that a professional actor played Roosevelt, that secret service agents, TV crews [!], members of the band and chorus, and news reporters were all impersonated by students, and that political placards and posters liberally draped the assembly area. (I refrain from describing the event with the breathlessness and awe of the article's author.) The mock rally was orchestrated by the social studies department and was intended to enliven a history lesson about the political period in question. Needless to say, it was all emotionally exciting and students became deeply involved. Even the cafeteria staff dressed up for the occasion. To the point: "Music, visual arts, media, and theatre were used as the means of learning history. This is an example of what is meant by the phrase 'the arts in general education.' Attaching the arts to education in the basics can revitalize all learning and, at the same time, improve the status of the arts in American schools...." Further examples indicate how the arts can also pep up reading and mathematics instruction.

The need occasionally to dramatize teaching is not questioned here; we have been warned by Whitehead about the dangers of inert knowledge. What is being questioned is the propriety of calling such efforts "arts education" and the impression that by having stirred up things in the cafeteria, or wherever, the schools have thereby discharged their obligation to aesthetic education. It must be said that making a poster for a mock political rally and singing campaign songs are not to be equated with coming to understand art as a distinctive form of human experience that

requires systematic and sustained study if it is to be properly appreciated.

What is more, overemphasizing the dramatic dimensions of teaching--indeed going so far as trying to make this dimension into a national movement--produces more than a little pedagogical silliness. In Coming to Our Senses,[5] for example, we read how one exciting thing can lead to another. Sixth-grade pupils are reported to have been inspired by a master drummer and dancer from Ghana first to make African art of their own and then, because of the influence of African art on the cubist style of Picasso, to make works in his style as well. The report goes on: "As a result of working with the plywood and paint used for these projects, their inventive minds conceived the idea of reproducing a World War I airplane. As construction of the airplane progressed, they asked the drama teacher to help them with a play about the Red Baron, a character made familiar to them by the Peanuts cartoon. They not only wrote the play but presented an effective production to the rest of the school." Let it be acknowledged that African drummers and dancers can animate classrooms. But where does it all lead? With what does it connect? From African art to Picasso to a World War I airplane and Snoopy! Are we actually being asked to believe that in such free and random association lies the significance of arts education?

At this point another question occurs. These illustrations of the arts in general education have been taken from representative publications. Those who promote the idea and write the articles and books have been the beneficiaries of the very best educations this country can offer. How then are we to explain this anti-intellectualism of the highly educated? Jacques Barzun finds an explanation for this general phenomenon in

American culture in the imperatives of modern public opinion, and his observations about the public mind and its caterers in his The House of Intellect go to the heart of understanding the style of advocacy under discussion. What I wish to draw attention to, however, is a rather dramatic turnaround from yesteryear when colleges of education and educationists were purportedly the prime source of mindlessness in educational matters. To be sure, the charge was often justified, and I have no wish to defend the indefensible, although just as surely there was a failure to make distinctions between better and poorer educational thinking. Now, however, the nonsense emanates not from mindless educationists--indeed the literature on arts education that has appeared over the past two decades is quite substantive--but from highly educated officials of the government and prestigious foundations. Their ideas, however, offer no better alternative and by acquiescing in the demands of contemporary public opinion they reveal some of the most unattractive aspects of a modern mass democracy. Worst of all, in many instances they are not really interested in art or serious about arts education. Instead, the high status art enjoys in our society is exploited in an effort to institute a range of pedagogical reforms such as informal education, nongraded schooling, interdisciplinary study, and team teaching. In the language of ideology such disguising of real intentions is called masking, bad faith, and false consciousness. With regard to arts education then, educationists are not so much the source of pedagogical silliness and nonsense as the leadership of the new policymaking complex. It is because of their mindlessness that a restoration of reason and common sense in discussions of arts education is now called for. Such conclusions derive from having carefully followed the pedagogical wars over the years and from having actually read

the literature in question. Too often this literature is not read and thus the nonsense goes unnoticed.

In short, while the humanities education movement and the CEMREL aesthetic education program are not without problems, the arts in general education strategy has neither the substantive strength of the humanities education movement nor the focus and concentration of the CEMREL materials. Because of its capacity to confer status and visibility on those who endorse its ideas, however, it manages to attract adherents, some of whom doubtlessly believe that the approach has something to recommend it. Yet it is difficult to think of a more impoverished model of arts education. Once more, it presents no worthwhile alternative, begs credibility, and shuns professionalism in arts education. The late F. R. Leavis, the distinguished literary critic, once defined the university as a center of civilization one of the functions of which is to try to protect society from the confident destructive follies of educational reformers. The arts in general education approach is a prime example of such folly. It is a commentary on current attitudes toward the arts and arts education that those who promote the folly are often dismayed that anyone should question their ideas and actions. Accordingly, they tend either to ignore criticism or to question the motives of the critics.

4. The Arts as Catalysts of Educational Reform

During the past two decades the term "catalyst" has come to stand for the miraculous and beneficial powers of art. Not only art but artists and arts education have been cast in the role of catalyst, another instance it might be said, of trading on an honorific word or of the tendency to borrow terms from scientific contexts to prop up an idea. Now "catalyst" is an acceptable metaphor, but it has been so overused that one wants to

suggest that it should now be a candidate for banishment by the Unicorn Hunters of Wisconsin. As a catalyst art is seen by the new policymakers as a kind of wonder drug that can cure all the afflictions of schooling. This image of art is found in arts in general education writings and is central to the image of art as a social service and problem solver to be discussed later, but it is isolated here because of the excessive claims that are made on behalf of it. Since the notion is prominently featured in discussions of artists-in-schools programs, this section will briefly examine this particular policy of the federal government that is administered through state art councils.

The link of the catalyst notion with the arts in general education approach is contained in the following: "These [arts in general education] approaches can be the catalyst that brings about a restructuring of all education and that moves us closer to the goal of humanized education that so many educators desire for the schools."[6] The link with the artists-in-schools program is contained in the following testimony presented by the leading advocate of artists-in-schools programs. "Our great need today is to do with the arts in the nation's schools what was done with technology and science when America woke up to the news that a Sputnik was circling the skies. That is, to employ, through children, teachers, administrators, and artists, the full benefit for the country of one of the great areas of human experience, fulfillment, and promise--the arts--to offer the arts, not as alternative or substitute to education in the traditional subjects, but as an ideal context, a context for a euphoric kind of synthesis, in which better, richer, more profoundly humanizing education can take place."[7] The language is representative; art is the great humanizer, or, the same thing, the great catalyst. Let artists pop into schools and all

sorts of wonderful things will begin to happen. We have had cause to question the arts in general education approach. The AIS program is no less immune.

On any reasonable view of what an educational policy is and how it should be implemented, enforced, and assessed, the AIS policy reveals several shortcomings. First, from the beginning the policy has not been clear whether it is an educational policy or something else. Instead of forthrightly stating that the policy implies a federally subsidized employment agency for artists, it was promoted in the terms quoted above. Forthrightness, of course, would have meant acknowledging that the policy was embedded in social and political policy objectives, and in fact AIS guidelines sometimes suggest this when they say that strictly educational criteria may not always be relevant in evaluating the effectiveness of the programs--a qualification, however, that did not inhibit the Western States Arts Foundation evaluation of AIS programs from trumpeting the programs' educational achievements, about which more later. But this is merely one example of equivocation. Regarding implementation and enforcement of the policy, equivocation ensured uncertainty and confusion, especially as artists were given the additional responsibility of uplifting the spirits (i.e., raising the "energy levels") of principals, janitors, and the adjacent community. In some cases programs were obviously well planned and followed up with care. But if something is self-evidently worthwhile, which AIS advocates assume artists-in schools programs are, it doesn't make too much difference how things go. All that is really important is the releasing of catalytic agents in the schools so they can do their mysterious work.

The period in question, however, has also produced its policy watchers, such as the relatively new Council for Policy Studies in Art Education,[8] who think public monies should be spent and accounted for in systematic and responsible ways. They are curious not only about the purported benefits of new policies but also about their effects on existing policies, objectives, and practices. What is the significance of the precedent, for example, of waiving teaching certification requirements for artists? What does it do to the principle of professional quality control that the certification system is designed to protect? What is ultimately more worthwhile: spending money on artists-in-residence or on the purchase of supplies (books, records, slides, films, etc.) which will be around long after the visting artists have departed? What will be the practical effect over the long run of permitting artists and cultural organizations to assume a larger burden of aesthetic instruction? Is it possible that it might diminish rather than enhance programs of arts education? Etc.

Policy watchers are also likely to be wary about such highly general aims as "enriching creativity" or "expressing and communicating creatively" and to insist on more specific content, objectives, and procedures. Most certainly they find objectionable language that uncritically assumes artists are catalysts of humanistic reform when there is no reason to believe that artists will succeed as educational reformers where so many others have failed. This belief is especially preposterous given the limited number of artists that can be employed by AIS programs. Accordingly, it is arguable from an educational standpoint that the proportionately large sums spent on AIS programs (proportionate, i.e., to sums spent on other efforts in arts education, not, of couse, to military expenditures) could be more wisely allocated.

Educational policies, in other words, have to be properly justified. Things that are done have to be worthwhile and good reasons must be given for doing them. One simply cannot assume, as AIS proponents do, that art (as a catalyst) is a potent patent medicine (snake oil) that is good for whatever ails schooling. In failing to handle the justification question well, proponents of AIS programs reveal serious deficiencies in understanding the relations of theory and practice, a fact, however, that does not deter NEA educational officials from self-righteously scoffing at those who do. If officials understood such relations, they would realize that glamorous policies, while they may make good news copy and provide employment for artists and all those (primarily outside the schools) organizing and coordinatng AIS programs, do not realistically address the day-to-day and long-range needs of teachers and schools.

Paradoxically, for all of the claims of the educational efficacy of AIS programs, their actual effectiveness has been questioned by a study that celebrates their virtues. To be sure, effectiveness is a slippery notion and criterion. Effectiveness may be a delayed reaction and discernible in learners' experiences only after they have departed school. Schools may also achieve questionable objectives, in which case effectiveness is not denied but suspect. Even when objectives are worthwhile and backed up by right reasons, however, usually all that can be claimed is likely effectiveness. Throughout the observations in this paper what has been questioned in many instances is the quality of policy argument and the likely effects of poorly reasoned policy.

The AIS policy has been seriously undermined and the credibility of its sponsors irreparably damaged by an attempt by the National Endowment for the Arts to answer its critics. The story is told in simple, clear

strokes by Michael Day,[9] an even-tempered observer with no political axe to grind. It involves the commissioning of the Western States Arts Foundation by the NEA (the WSAF being partially supported by the NEA, a fact which makes the commissioning itself suspect) to evaluate the effectiveness of AIS programs.

Day explains how "in the best public relations manner" the WSAF announced through a bulk mailing that a research project was under way that promised good news for organizers and administrators of AIS programs. Upon completion of the study, advance publications touted the programs' educational effectiveness and spotlighted glowing testimonials from participants. Despite some negative findings reported in the technical document, which was the last to be made available, the advance publications stressed only positive results, which is hardly surprising in light of what was earlier promised. It seems quite clear that the study was conducted not to give an objective picture of AIS programs but to silence critics and to boost the prospects for higher budgets. An objective analysis of the technical data, however, revealed a state of affairs that in important respects contradicted the study's positive claims. One example was the finding that only 29% of secondary art students indicated any wish for further contact with artists.

A further observation may be made about this particular instance of the politics of change. It is apparent that large amounts of tax money can be spent on programs the premises of which are questionable, the promotion of which is disgraceful, and the sponsors of which when pressured to be accountable are willing to distort and manipulate data. Normally those who commit misdeeds can be expected to suffer consequences, but because art and artists have attained an almost sanctified status in the society,

such misdeeds go largely unnoticed. Even when they are pointed out, there tends only to be a shrug of the shoulders or criticism of those who do the pointing. To borrow Day's expression, one must view such attitudes with alarm.

At the time of this writing, the future of AIS programs is uncertain, although funding continues at a fairly high level. Doubtless it will not be spared from future budget reductions of the federal government. But the program may be in straits not only for economic reasons. In The Subsidized Muse, one of the more scholarly studies of its kind, Dick Netzer recommends that the NEA discontinue its educational programs. He specifically expresses the belief that AIS programs have been ineffective. If the program has come under a cloud, perhaps it is because others, too, have arrived at the kinds of observation made in this section.

One final word. It is not being said that something of value may not occasionally happen when artists visit schools. It is the merit of the AIS policy when compared with the potential value of alternative policies that is being questioned. And not only that. The public relations mentality of the program's administrators and supporters makes even the most open-minded advocate of federal subsidy to arts education have serious second thoughts.

5. The Arts as Social Services

From the standpoint of a functional definition, art may be said to provide a kind of service. If it is believed that the preeminent function of art is to provide occasions for experiences with a high aesthetic quality, then art may be said to perform an aesthetic service. Works of art will be capable of performing this service more or less well depending on their degree of excellence and the competence of beholders. On this view of art

and its function, a fundamental purpose of arts education would be to provide instruction in the capacity for having aesthetic experiences. This idea of arts education or, more appropriately, aesthetic education, will be discussed later in this paper, but it is not the meaning of art as a cultural or social service intended here. What is being referred to is the redefinition art suffered within the federal bureaucracy during the 1970s. In the course of this redefinition art lost its conventional association with the efforts of individual artists and came to imply "the arts," which in turn came to mean the distribution of funds to cultural organizations. The criteria for allocating funds were primarily political and had more to do with beliefs about entitlement than with artistic standards. In this respect cultural services became assimilated to social services of the sort that people think they are entitled to by virtue of being members of aggrieved publics. An image of the arts as social services is thus a product of the politicizing of art.

The story is tellingly related by Ronald Berman, a former chairman of the National Endowment for the Humanities, whose opportunity to experience things from within the federal bureaucracy gives his insights special weight. In "Art vs. the Arts,"[10] Berman first observes that contemporary attitudes toward art have undergone a weather change from a point of view about art's function as essentially radical and in opposition to the status quo to a view of art as socially useful and congruent with society's values. That is, after approximately a 150 years' war with bourgeois society, art has come full circle and is once again middle class. This is true so far as the consumers of art are concerned, those who have carried off what has been called the revolution of cultural consumption. Artists themselves, although in decreasing numbers, may still think of themselves as alienated

and feel compelled to shock the status quo. But with what Berman calls the institutionalization of creativity, art loses its radical function and becomes in effect a public utility. Artistic activities, like health and other social services, now serve the public good. The principal problems then become those of adjudicating among claimants to cultural services and deciding how to deliver these services. The stage is set for special interest politics.

Inasmuch as the interests of groups are always presented in the language of social need, the arts are invariably claimed to be remedies for a range of social problems. Thus, writes Berman, the argument for the support of the arts in Congress "had little to do with the actual creation of aesthetic objects and even less with scholarship, criticism, and training." Rather "artistic activity was perceived--and defined--as the institutionalized expenditure of funds provided by the federal government. This distribution was hallowed by the intention of providing artistic experience to hosptials, urban ghettos, rural regions, community centers, and various agents of welfare." Congressional debate, he goes on to say, suggested "that art displaced adolescent violence and anomie, encouraged craftmanship, discouraged crime, and offered new opportunities for employment." Moreover, it was "an alternative to drug addiction, an auxiliary to prison rehabilitation, and a solution to the problems of old age." Correlative to a redefinition that transformed art into a social service, hundreds of organizations sprang up to exploit the availability of funds, and distributing funds to cultural organizations became no different from distributing funds to other organizations, although in many cases interest groups simply added the arts to their list of needs. Knowing how to raise funds became the chief qualification for participating and programs rather than individuals became the chief recipients of funds.

In the process of politicizing art, assumptions about art, its contexts, creation, and effects underwent change. Art as a solution to the problem of old age can no longer be the same thing it is for an individual artist striving to express his vision. The arts as the institutionalized expenditure of funds in response to political pressure can no longer use criteria of excellence, although in this respect the British experience is instructive.[11] And when art is redefined as a social service and becomes associated with relaxation and therapy, populism, which holds there is no disputing tastes, supplants the concern for tradition and excellence. But for the belief that everyone is an artist and everything made is therefore a work of art, perhaps Berman would not have had to say about the National Endowment of the Arts that "in the fourteen years since the inception of this agency, and after the expenditure of the better part of a billion dollars, we are hard put to name a single work of art worth recollecting that it has made possible. Nor can we associate its support with any great enterprise in training or apprenticeship. Nor can we connect that support with a productive idea affecting the understanding of art either by artists or their audience." Such remarks must be reread for their full import. But his judgment about understanding and audiences surely includes the NEA's artists-in-schools program discussed above. "The sum of attitudes," concludes Berman, "is that art has no particular value in itself."

I have quoted Berman at length because his obervations are cogent and have heavily influenced my own, even though I had reached some similar conclusions independently. That the redefinition of art of which Berman speaks is reflected in thinking about arts education is readily apparent from a casual scanning of the magazines of the professional art

education associations and the reports of the Arts, Education, and Americans. Like CEMREL, the AEA serves as an example of the politicizing of arts education, and those interested in this process would do well to follow its activities.

It is possible to take another view of cultural services and see them as those activities undertaken by members of cultural organizations whose primary responsibilities consist of preserving, making accessible, and informing others about the aesthetic wealth of the nation. A role for aesthetic auxiliaries, as one may call persons and institutions that perform such services, can be found in Monroe C. Beardsley's concept of aesthetic welfare,[12] which is quite different from the concept of art as part of social welfare favored by the new policymakers. In Beardsley's analysis art has a distinctive value in itself and the institution of art ideally is organized to serve this value. Public policy would ensure that the aesthetic wealth of the nation is properly preserved and made accessible through the services of aesthetic auxiliaries. Schooling would take care of cultivating the capacity to appropriate such wealth. This concept of aesthetic welfare is an important alternative and deserves the serious attention of policymakers.

6. The Arts and Ideological Change

A social welfare concept of art and arts education is geared toward solving or ameliorating social problems which reflect politcal priorities. Art and arts education are thus cast in the role of social problem solver. While the problems addressed imply certain dysfunctions within the social system, discontent is generally not with the system as a whole. Rather compassion is expressed for its victims. A social welfare concept of arts education, in other words, does not attempt to bring about fundamental ideological change. The new policymakers are not flaming radicals; indeed they are as representative of the status quo as one could find.

By contrast, the approach now to be discussed is more critical and radical; it attempts through arts education to bring about basic changes in society's beliefs and values and thus has a different temper. For one thing, its language tends to exploit the rhetoric of social revolution. Because of its ideological character, it merits special consideration.

Perhaps the most outspoken proponent of this approach is Vincent Lanier, an art educator, who in "The Teaching of Art as Social Revolution"[13] clearly states that he conceives "the teaching of art as a deliberate, planned, and recognized vehicle for effecting social change." He advocates a "gut approach" to social issues and claims the primary aim of art education should be to explore individual and social alternatives through the arts; because of its closeness to students' interests, particularly the popular art of film. Writing at the height of the counterculture in 1969, Lanier reflects the characteristic themes and language of the period, its peculiar mix of tough- and tender-mindedness. Above all, the popular arts of film and television "can focus the emotive power of aesthetic experience on the exploration of social alternatives and thus help promote, inside the art room, the reformation of society." (This last thought may suggest that Lanier was not so well attuned to the counterculture after all, for it was rather emphatic that not much could be done inside the classroom, advocating instead schools without walls, etc.; but let that pass.) Lanier continues to write in this vein and to be a proponent of aesthetic literacy. He admits the value of studying works of art--some of his exemplars in the article just mentioned were serious works of film--but he is essentially populist in outlook and distinguishes his views from "elitist" positions, by which he means viewpoints that stress the study of museum art. His ideas are not fully worked out and issue

can be taken with some of his general statements, but he is representative of the approaches under discussion.

More moderate and less impassioned are the views of Donald Arnstine, a philosopher of education who, in "Art Education and the Economic Transformation of the Future,"[14] makes a plea for the use of arts education to further value changes already underway in society. He urges a redefinition of the purposes of education so as to give greater attention to the importance of cooperative behavior and consummatory values. His thoughtful considerations about the future of education derive from an essentially Galbraithian analysis of the new industrial state that is dominated by economic values, to the detriment of other values. Arnstine writes that whatever the material benefits of an economy propelled toward the goals of growth and expansion, it has also produced personal and ecological problems of such magnitude that society may have to transform itself if it is to survive. To acknowledge this, says Arnstine, requires no particularly Marxist interpretation, only the commonplace observation that economic conditions affect more pervasively than anything else what an individual thinks about life.

One consequence of economic determinism is that it fosters a future-oriented, instrumental cast of mind that betrays itself even in conceptions of arts education. Arnstine says this happens when arts education stresses the therapeutic and vocational uses of art and, oddly, even when it stresses the study of the fine arts. But such instrumentalism, says Arnstine, distorts the nature of art, which for all of its instrumental values (cognitve, moral, practical, etc.) is distinctive mainly for its consummatory values, for providing occasions for a distinctive kind of enjoyment called aesthetic experience.

Arts education, then, is ideally suited to assist in the reconstruction of values demanded by the twilight phase of the present economic order. Arnstine concludes by saying that "when we turn to an education in the arts compatible with the major values that are likely to emerge in a culture undergoing transformation, one criterion for the judgment of any school's activities becomes apparent at once: the experience of the student must be immediately satisfying. If the distinguishing characteristic of art is the consummatory values it affords, then an education in art must offer such value to the learner. If he fails to experience it, then he has no perception of the object, the event, or the activity as art. It follows, then, that his education will be irrelevant to art." To be sure, Arnstine is not counseling mere enjoyment; art properly appreciated draws attention to the nonaesthetic, instrumental values of artworks, the values, for example, by which Lanier sets so much store. The point is that Arnstine has placed things in their proper order, the horse before the cart, while the new policymakers confuse cause and effect in the aesthetic realm. If taken seriously and implemented, Arnstine's proposals would have the effect not only of reflecting ideological changes occurring in the society but of helping them along. Although it is possible to quarrel with details, what recommends his ideas is that they follow from a thoughtful analysis of the relations of art, society, and education.

In "Ideology and Aesthetic Education,"[15] David Swanger presents another thoughtful assessment of aesthetic education and ideological change derived from assumptions about the nature of art and ideology. Swanger understands ideology nonpejoratively as any kind of belief system that has implications for the moral basis of human actions. As such, ideologies may

be writ large or small. Although not necessarily instances of false consciousness, as the pejorative sense of ideology would have it, ideologies are, according to Swanger, inherently conservative and thus difficult to dislodge or change, which is not to say they won't bend to constant pressure. The ideology to which Swanger thinks pressure should be applied is an economic ideology that has enshrined material consumption. In opposition Swanger proposes the ideal of prosumption, by which he means a way of life that will permit humankind to live somewhat longer within its dwindling reserves of nonrenewable resources.

Swanger recommends aesthetic education as a way to help move society toward an appreciaton of prosumption, although his reasons for doing so have a different twist than Arnstine's with whom he otherwise has much in common. For Swanger art is inherently radical and ideology basically conservative and resistant to change. Since art pits creativity and innovation against the status quo, art and ideology are antithetical. Accordingly, aesthetic education forestalls hardening of ideological arteries, and having been alerted by aesthetic education to art's distinctive values, students may come to demand such values in other areas of human life. It is a persuasive point of view not least because Swanger presents his ideas clearly, criticizes without being caustic, and places problems in a historical context (recalling, for example, Plato's fear of the potentially radical effects of certain kinds of art). Some points are arguable, for example the belief that art is inherently radical (there are some significant counter-examples), and there is the temptation that ideological preferences will take precedence over aesthetic experience. But, as with Arnstine, one feels the justification question has been well handled, especially when contrasted to the tendency of ideologues who think that aesthetic education

is explicit political activity and its objective the grinding out of propaganda on mimeograph machines.

There is perhaps one more popular view about ideology and arts education that deserves a word, although it falls somewhat outside the scope of this paper. This is the view that it is precisely because of society's instrumental character and the reflection of that character in both the visible and hidden curricula of the schools that the schools inevitably defeat the purposes of aesthetic education, whose proper aim is to inculcate noninstrumental values. In contrast to Arnstine, who at least asks us to entertain possiblities, and Swanger, who is not overly optimistic but still hopeful, this view is utterly pessimistic about the chances of aesthetic education.[16]

7. The Critical Appreciation of Art (Aesthetic Education)

This approach to arts education overlaps some of those already discussed. It is consistent with certain conceptions of humanities education, with CEMREL's stress on aesthetic awareness, and with certain emphases discussed in the preceding section. It diverges rather pointedly, however, from the conceptions of arts education espoused by the new policymakers, that is, the arts in general education, the arts as social services, and the arts as catalysts of educational reform. As the approach features a number of aesthetic concepts, it may also be called aesthetic education. Since it tends (although not exclusively) to concentrate its efforts at the secondary level and to emphasize response to art, it should not be confused with CEMREL's program that addresses the early years and emphasizes making and performing. The approach may be said to have as a major objective the cultivation of aesthetic literacy, particularly the aesthetic competence required to apprehend mature works of art.

Insofar as this approach favors theory-building, the ingredients of a theory derive from five sources: (1) aesthetics (or philosophy of art), which studies the problems of the nature, meaning, and value of art (and in doing so draws on art history and criticism); (2) the nature of human nature and human development; (3) the nature of the good life; (4) theories of general (or liberal) education; and (5) problems of practice.

In general, the approach differs from some others discussed in this paper by first of all being absolutely serious about art and aesthetic experience and by assigning to art and aesthetic education a distinctive function without which it would be difficult to justify a place for the arts in the curriculum. Further, in contrast to an inordinate instrumentalism (i.e., beliefs about what aesthetic education is capable of achieving), it recommends a qualified instrumentalism derived from an effort to understand the complex dynamics of cause and effect in the experience of art. Not beholden to the political interests of special groups, it seeks anchorage in systematic theories of art and education. Its criterion of relevance is thus not whether it can accommodate all possible uses of the arts in schooling, but whether it holds potential for contributing to the good life. This means that its criterion of comprehensiveness is a theoretical one that demands that the most representative cases of the matter at hand be covered by the theory. In the instance in question, this means the aesthetic experience of mature works of art, the assumption being that works of art are the principal loci of aesthetic qualities, although it is not being denied that there are other valuable objects with notable aesthetic qualities. It goes without saying that a theory of aesthetic education must also satisfy the criteria of internal coherence and consistency, which there has been reason to believe the ideas of the new policymakers do not.

Unlike the arts in general education approach, a theory of aesthetic education does not mask its purposes or aims. It further eschews the aestheticizing of schooling in general, realizing that schooling is something less than theater, that teachers are not method actors (or artist-teachers for that matter), and that the overemphasizing of the aesthetic or dramatic aspects of teaching can produce more than a little pedagogical foolishness. Similarly, the approach is skeptical of advocacy and the public relations apparatus, distortions of truth, and inflated claims it implies. It is simply assumed that the good life will be incomplete without a cultivated capacity for aesthetic experiences. Finally, the approach promotes no exemplary programs in the way that the new policymakers reward endorsement of their ideas. The only claim is a modest one that the approach is practicable.

The idea of aesthetic education just discussed can be found in the writings of a number of theorists who would not endorse everything just said but whose positions nonetheless bear a sufficient family resemblance to warrant grouping them together.

The origins of the idea of aesthetic education can, of course, be found in antiquity, particularly in the dialogues of Plato. It is prominent in the eighteenth century in the letters of Friedrich Schiller and in the twentieth in the writings of John Dewey, Herbert Read, and Thomas Munro. More recently, the idea of aesthetic education has figured in the philosophical writings of Harry S. Broudy, L. A. Reid, David Ecker, Donald Arnstine, Philip H. Phenix, James Jarrett, Maxine Greene, Michael Parsons, P. H. Hirst, and David Swanger. The list may be expanded by adding those whose interests are more specialized, for example Abraham Schwadron, Bennett Reimer, and Gerald Knieter in music education; Edmund

B. Feldman, Laura Chapman, and Elliot W. Eisner in art education (Vincent Lanier and Stanley S. Madeja have already been mentioned); Louise Rosenblatt, Alan Purves, and Walter Clark, Jr., in literature education; and Allen Carlson in environmental education.

A notable feature of contempoary writing about aesthetic education are the contributions of a number of aestheticians or philosophers of art, namely, Monroe C. Beardsley, Harold Osborne, E. F. Kaelin, D. W. Gotshalk, Albert William Levi, F. E. Sparshott, Iredell Jenkins, Joseph Kupfer, and David Best. To round out the list, although in some cases their works bear only indirectly on aesthetic education, one might refer to Martin Engel of the National Institute of Education; Howard Gardner, David Perkins, and Vernon Howard of Harvard Project Zero; and Dwaine Greer of the educational laboratory SWRL. The list is incomplete and apologies are made for omissions, and, once again, all of the writers mentioned do not fit into the same theoretical bag, or, for that matter, share a proclivity for the term "aesthetic." But they all favor what is in effect aesthetic literacy, which is to say they place value (if not exclusive emphasis) on response to art and other valuable aesthetic objects.

A brief reading list of key writings must certainly include the work of Harry S. Broudy, whose essay "Some Duties of a Theory of Educational Aesthetics," published in Educational Theory in 1951, set an agenda of work to be done, although in truth the agenda became more widely known through Broudy's later writings, namely, Building a Philosophy of Education, Democracy and Excellence in American Secondary Education (with B. Othanel Smith and Joe R. Burnett), Enlightened Cherishing: An Essay on Aesthetic Education, and another major essay "The Structure of Knowledge in the Arts."

Two important discussions of art education within the contexts of general and liberal education are Philip H. Phenix's Realms of Meaning, one of which is the realm of aesthetic meaning, and Paul H. Hirst's Knowledge and the Curriculum, which contains his essays on forms of understanding, one of which is the aesthetic form of understanding. Another writer who over a long career has stressed art as an important way of knowing and who has written in an educational context is L. A. Reid, whose major work is Meaning in the Arts. He has recently been in demand as a speaker at conferences in Great Britain where there is a revival of interest in aesthetic education.

The collaboration of David Ecker and E. F. Kaelin is apparent in a number of publications, namely, "Aesthetic Inquiry" published in the Review of Educational Research and "The Limits of Aesthetic Inquiry: A Guide to Educational Research" in the NSSE Yearbook Philosophical Redirection of Educational Research. Kaelin's major work is Art and Existence, a sort of update of which may be found in his "Between the Innocent Eye and the Omniscient Mind: Phenomenology as a Method for Aesthetic Analysis," published in Qualitative Evaluation in the Arts, edited by Ecker. In Ecker's later work one can see traces of his earlier interests which he shared with Elliot W. Eisner, Francis Villemain, and Nathaniel Champlin, all of whom were at the time working with ideas drawn from Dewey's work on the concept of qualitative thinking. In Educating Artistic Vision, Eisner stresses the importance of the historical and critical dimensions of art education (as well as the creative), although as his The Educational Imagination illustrates, he has become more known for his application of aesthetic theory to general curriculum theory. In this connection

the major work of Donald Arnstine might also be mentioned; his Philosophy of Education is a systematic attempt to apply aesthetic theory to educational theory.

Maxine Greene, whose earlier writings addressed problems of the philosophy of education from the point of view of what may be called literary existentialism, has recently begun to examine problems of aesthetic education, especially in her essay "Aesthetic Literacy and Education" and several others in Landscapes of Learning.

In visual art education, the idea of aesthetic literacy is once more prominently featured in the writings of Vincent Lanier, for example, "Popularization without Misrepresentation: Curriculum Content for Aesthetic Literacy," and Edmund B. Feldman's work has emphasized the importance of aesthetic considerations in the appreciation of art. His "Research as the Verification of Aesthetics" set an agenda of sorts, while the subtitle of his text Becoming Human Through Art is Aesthetic Experience in the School. Art criticism is an important topic in his introductory text Varieties of Visual Experience. Interest in aesthetics and criticism is further apparent in the work of Laura Chapman, Eugene Mittler, and George Geahigan.

In music education, Abraham A. Schwadron's Aesthetics: Dimensions for Music Education stimulated theorists of music education to give attention to aesthetic considerations, the most important efforts to date being Bennett Reimer's Philosophy of Music Education (which is strongly influenced by the aesthetics of Susanne Langer) and the essays of Gerald Knieter.

I am less knowledgeable about literature education, but so far as I can tell the line of influence can be traced from I. A. Richards's Principles of Literacy Criticism and Practical Criticism to Louise Rosenblatt's

Literature as Exploration and The Reader, the Text, the Poem to the work of Alan Purves, namely his Writing about a Literary Work: A Study of Response to Literature, written with Victoria Rippere. Much of the recent research in literature education is summarized by Charles R. Cooper in "Empirical Studies of Response to Literature: Review and Suggestions."

My own work may be understood as an effort to build a literature of aesthetic education that clarifies the problems of aesthetic education. Toward this end a number of anthologies, namely Aesthetics and Criticism in Art Education, Aesthetic Concepts and Education, and Aesthetics and Problems of Education, as well as the editing of the Journal of Aesthetic Education, may be mentioned. This work strongly reflects the educational writings of Harry S. Broudy, the aesthetics of Monroe C. Beardsley and Harold Osborne, and the cultural criticism of such writers as Jacques Barzun, Albert William Levi, and Lionel Trilling. Aesthetics and Criticism in Art Education introduced the aesthetic theory of Beardsley and stimulated a number of educators to apply it, among them Michael Parsons in his research on aesthetic develoment and George Geahigan in his writings on criticism. Beardsley's essay "Aesthetic Welfare, Aesthetic Justice, and Educational Policy" has proven to be helpful in thinking about objectives for both public policy and schooling. "The Artworld and Aesthetic Skills: A Context for Research and Development" by R. A. and C. M. Smith suggests a research program based on Beardsley's ideas on criticism. What is more, courses in aesthetics and philosophy of art are now standard requirements for teachers of art in many programs of teacher preparation.

Conclusion: Five Fallacies of the Politics of Change

At the outset I said that the period in question, roughly from 1960 to 1980, is significant for the way it defined cultural and educational relations. What is one to make of such efforts? Some of my observations and

judgments have already been presented. I find it convenient, however, to discuss them in connection with five or six fallacies, where by "fallacy" I mean simply deceptive or misleading ideas and not necessarily mistakes of formal reasoning. If "fallacy" is too strong, "thought-cliché" may be substituted.

1. The professional's fallacy. This fallacy is taken from Jacques Barzun's observations on American life and culture. The deception consists in believing that the understanding of anything presupposes the possession of professional skill; that in order to appreciate art, music, or poetry, one most be able to create, perform, or write it. But that simply is not true. One can appreciate a building without being an architect or enjoy a violin sonata without knowing how to score for the instrumen . And further examples can be imagined for all the arts: one doesn't first have to master the techniques of serial and linear perspective in order to appreciate the qualities of space in Renaissance painting, etc. In short, says Barzun, "the professional's fallacy ...is to make no distinction between knowing the subject and knowing the craft."[17] (And since Barzun has been mentioned, his "Art and Educational Inflation" also bears on the concerns of this paper.)

The point, of course, is to cast doubt on the almost exclusive reliance on the model of artistic creativeness and performance for arts education, a model preferred by most of the new policymakers. There are additional reasons for questioning this preference. It tends to grant license to free expression and to disparage discipline and standards. It further cultivates a penchant for the vague, ambiguous, and inarticulate, the assumption being that because the arts themselves are nondiscursive, opaque, and resistant to understanding, the mind that tries to apprehend

and judge them should shun logic and coherence. It is difficult to estimate the number of art enthusiasts who early take to heart Picasso's dictum that pictures being visual things they cannot be explained.

Inordinate regard for the professional artist's craft can exact yet another price. It tends not only to perpetuate sentimental images of children as artists that, as happened in the town in which I live, can lead to aberrations such as formal receptions for child artists by galleries exhibiting their paintings (a privilege formerly reserved for mature artists), but also to displace the study and appreciation of works of art having an established capacity to sustain attention and energize the mind. Furthermore, a point of diminishing returns--that is, the point beyond which student ability cannot be stretched--is reached much more rapidly when artistic creativeness is emphasized in arts education. Finally, learning to imitate the artist's methods and procedures is less congruent with the way students will encounter art upon leaving school than learning how to respond to works of art.

2. The organizational fallacy. Observers of the past twenty years of cultural and educational affairs cannot help but be impressed with the organizational finesse of cultural entrepreneurs, a fact that is paradoxical when it is realized that such finesse has been expressed in an area notorious for its individualism. Paradox, however, has not prevented countless associations from springing up all around the country, a proliferating of networks, alliances, partnerships, and coalitions all bent on promoting beneficence through the arts. The result has been the creation of a significant number of new employment opportunities such that one can speak of an emerging cultural services field. Now, the first imperative of any institution highly conscious of itself is growth and expansion. If a

federal agency for the arts (the National Endowment for the Arts), why not also what are in effect state endowments, or state art councils? And if state councils, why not regional, community, and county groups? The more the merrier.

The process of proliferating organizations cannot, of course, go on indefinitely, and a sense of prudent limits must be maintained. Failure to acknowledge such limits was apparent in the recommendations of the Rockefeller panel of which one writer remarked that the new posts, councils, and associations proposed were enough to make even a New Dealer blush.

The vice of inordinate organizing is known as proceduralism, by which is meant an unwarranted faith in acts of convening as a way to generate ideas. All too often gatherings are mere pseudoevents that are part of a process of image-building. Years ago, Daniel J. Boorstin explained this phenomenon in his The Image,[18] though we too quickly forgot the import of his analysis. He said that in a mass society many events are designed merely to be talked about later, it doesn't really matter whether anything substantive occurs. Thus it is important that something called the Rockefeller study of the arts in American life was conducted, that it convened hundreds if not thousands of people, that it cost a lot of money, and that it produced a document. That the study was not really a study but a public relations venture and that it has serious defects is beside the point; people keep referring to it. The problem wth proceduralism is that logistics and the preparation of travel vouchers can consume more time than serious deliberation.

3. The instrumental fallacy. It is difficult to restrain dismay when one considers the range of benefits the new policymakers think arts education can bestow on individuals and society. John Dewey thought the key

to learning and the reformation of society was scientific problem solving. The new policymakers commit the reverse sin of thinking it is artistic creation. This is behind the idea of art as a catalyst.

I have been rather stern with this casual attitude toward change. No doubt what officials say should not always be taken at face value, but unless such language is excoriated it has a way of influencing perception and thought. After all, the arts are not too so much silly putty that can be pressed into any shape or configuration for purposes of learning or so much hamburger helper that makes the curriculum tastier. What must be stressed again and again is that arts education has its own work to do and thus cannot be a service garage for all of schooling. Saul Bellow once said that "the power of a true work of art is such that it induces a temporary suspension of activities. It leads to contemplative states, to wonderful and to my mind, sacred states of the soul."[19] Such states of the soul are not induced by making posters for mock political rallies, by dancers leaving through mathematics classes, or by bare-footed adults sitting on the floor making funny faces at young children.

4. The reputational fallacy. This fallacy is an instance of the familiar maxim that it's whom you know that counts. Similarly, it's who supports an idea or promotes it in arts education that is more important than what is advocated. Charles Mark, who in the Arts Reporting Service keeps tabs on the cultural bureaucracy, has no doubt that who or what counts are nationally recognized and prestigious persons and organizations. One Rockefeller organization is worth more than all the professional arts education associations combined. If the "right" people are behind something, there is little to worry about.

But in fact there is something to worry about. Once again I borrow from Harry S. Broudy who has written insightfully about reputational criteria. (Although it is not to be assumed that Broudy necessarily approves of my use of his ideas or of the tone of this paper.) In Truth and Credibility,[20] an attempt to deal with the citizen's dilemma in choosing among the conflicting claims of specialists, Broudy quotes Robert Hughes, the art critic, who writes in connection with the soaring prices of art that today "a work of art is primarily esteemed not for its ability to communicate meaning, or its use as historical evidence, or its capacity to generate aesthetic pleasure, but for its convertibility into cash."[21] The late Harold Rosenberg observed the same phenomenon some years ago and said it was a consequence of the arts having entered the media system, a system in which numbers and quantities go so far toward guaranteeing status that they can be counted among the reputational criteria. Rosenberg spoke of "the power of quantity to determine value in art as a medium. The numbers of times an artist is mentioned and his work reproduced or shown becomes the measure of his importance. Circulation is in itself a merit beyond discussion."[22] As an editor of an academic journal whose circulation is less than that of a mass circulation magazine, Rosenberg's words ring true, and I have come to dread the question about number of subscribers. Even those who should know better are taken in by the numbers game.

Not only art but now arts education has entered the media system, and much of the politics of change in arts education over the past two decades can be explained as due to this. Many, of course, are unaware of what is happening and thus are aiders and abetters. Others know but choose not to face up to the consequences, while still others realize what

is at stake. Thus Broudy writes that "measuring all value on an economic scale desensitizes us to the intrinsic difference in the qualities of experience and to their subtle relations. Each value domain has its distinctive quality or experience and satisfies distinctive needs of the human personality. Each domain can enhance and inhibit the others; the art of life is to maximize and harmonize their totality. The master domain is the moral, which adjudicates conflicts between values and between high and lower ranges of value. When, therefore, the money price is the sole yardstick of value, moral adjudication of value becomes unnecessary."[23] A $300,00 study of the arts in American education is thus literally above reproach, especially if it is sponsored by prestigious foundations and guided by a panel of cultural and political celebrities. Only another study of equal cost and comparable backing could force it to take account of criticism, and presumably a $600,000 study would render both $300,00 studies null and void.

5. The honorific fallacy. Broudy has observed the tendency of educational bandwagons to trade on such honorific terms as "basic," "competence," and "performance" in order to prop up educational recommendations. After all, who can be against a concept of basic education that stresses competent performance!

It has been pointed out that the politics of change also commits the honorific fallacy; it is manifested not only in the terminology of the arts in the general education approach--e.g., the use of "comprehensive," "interdisciplinary," "catalyst," etc.--but also in the mania for positive-sounding acronyms and titles. A project with the title Arts IMPACT cannot admit to having no effect. A newsletter with the term PROGRESS in its title cannot construe its activities negatively, a catalogue of aids for the humanities called HELP cannot be unhelpful, etc.

There need be no quarrel with normative terms or slogans provided their meanings are suitably stipulated and integrated with statements of aims and purpose. The sin consists in simply playing games with words and in being cute. There is further vice in trading on honorific terms whose conventional meanings, the meanings that earned the terms their normative status in the first place, are not carried over into new contexts. There is irony in the fact that many who complain about the verbal bias of the schools are themselves culpable in the use of language. The politics of change thus needs its William Safires and Tom Wolfes, or better its Art Buchwalds.

I have no doubt it would be possible to detect additional fallacies or thought-clichés in the politics of change, but the matter need not be pressed any further. The professional, organizational, instrumental, reputational, quantitative, and honorific fallacies are more than sufficient to raise questions about the wisdom of recent reform efforts. After all the hoopla and glamour of innovation, conventional and traditional approaches to arts education continue to have staying power. By now the errors of alternative education of the sixties have been exposed and "open" or "free" arts education has been shown to have its own peculiar tyranny. The concept of art as social services will fare no better, while the idea of art as a catalyst of euphoric educational reform will ultimately be recognized as sheer cant. The time calls for the restoration of realism and judgment in theories of arts education. If the present moment can be used to set things in perspective, then there may be opportunity in economic adversity and arts education may finally begin to assert its rightful place in the curriculum as one of the important forms of human culture.

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Notes

1. R. A. Smith, "The New Policy-Making Complex in Aesthetic Education," in Aesthetic Education Today: Problems and Prospects, ed. R. A. Smith (Columbus: Division of Art Education, The Ohio State University, 1973).

2. For a list of the key agencies of the complex, see Arts in Education, ed. Nancy Shuker (New York: JDR 3rd Fund, 1977), pp. 96-103.

3. In the Teachers College Record 79:3 (February 1978); Art Education 31:1 (January 1978); and the Journal of Aesthetic Education 12:1 (January 1978).

4. Charles B. Fowler, "Integral and Undiminished: The Arts in General Education," Music Educators Journal 64:5 (January 1978).

5. Coming to Our Senses (New York: McGraw-Hill Book Co., 1977), pp. 81-82.

6. Gene C. Wenner, "Arts in the Mainstream of Education," Music Educators Journal 62:8 (April 1976), 35.

7. Thomas Bergin, from testimony presented to a subcommittee on Select Education of the Committee on Education and Labor, House of Representatives, Fall 1975.

8. See, for example, Artists-in-Schools: Analysis and Criticism (Champaign, Ill.: Council for Policy Studies in Art Education, 1978).

9. Michael Day, "Point with Pride or View with Alarm? Notes on the Evaluation of the NEA's Artists-in-Schools Program," Journal of Aesthetic Education 12:1 (January 1978).

10. Ronald Berman, "Art vs. the Arts," Commentary 68:5 (November 1979).

11. Sir Roy Shaw, "The Arts Council and Aesthetic Education," Journal of Aesthetic Education 15:3 (July 1981). As Secretary-General of the British Arts Council, Sir Roy tells of being accused of excellence.

12. Monroe C. Beardsley, "Aesthetic Welfare, Aesthetic Justice, and Educational Policy," Journal of Aesthetic Education 7:4 (October 1973).

13. Vincent Lanier, "The Teaching of Art as Social Revolution," Phi Delta Kappan 50:6 (February 1969).

14. Donald Arnstine, "Art Education and the Economic Transformation of the Future," Journal of Aesthetic Education 13:2 (April 1979).

15. David Swanger, "Ideology and Aesthetic Education," Journal of Aesthetic Education 15:2 (April 1981).

16. For one expression of it, see David Gordon, "The Aesthetic Attitude and the Hidden Curriculum," ibid.

17. Jacques Barzun, The House of Intellect (New York: Harper & Row, 1959), p. 12.

18. Daniel J. Boorstin, The Image (New York: Harper & Row, 1961).

19. Saul Bellow, "Writers and Literature in American Society," in Culture and Its Creators, ed. Joseph Ben-David and Terry Nichols Clark (Chicago: University of Chicago Press, 1977), p. 182.

20. Harry S. Broudy, Truth and Credibility: The Citizen's Dilemma (New York: Longman, 1981).

21. Ibid, p. 103.

22. Harold Rosenberg, Artworks and Packages (New York: Horizon Press, 1969).

23. Broudy, Truth and Credibility, p. 105.

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THE AESTHETIC EYE APPROACH

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A major goal in the Aesthetic Eye Project was to present a structure and the requisite expertise that would enable classroom teachers and community representatives to develop aesthetic education curriculum and teaching strategies. This goal became a major organizing force which guided and reshaped ideas and decisions throughout the eighteen months of the project. We wanted to develop an aesthetic education knowledge base that was embedded in a theoretical position so that participants could understand the rationale for the selection and study of concepts and approaches.

In some ways, this approach was at high risk. The introduction of concepts related to a theoretical position is often considered impractical by classroom teachers. In addition, the approach was developmental. That is, implementating of aesthetic education concepts into curriculum and accompanying classroom activities became the responsibility of the participants. This was an unsettling experience for teachers who are accustomed to being provided with models and activity guides. These two factors often generate participants dissatisfaction because they require a different level of interaction with ideas and there are no standard activity models.

A sense of unsureness related to the way children would respond to ideas was another part of the risk. This became evident from questions that teachers raised more than once during the discussion of the aesthetic scanning process, e.g., "Will this approach work with my class?" "What problems/questions will children raise?" "Will I be able to make intelligent responses to their questions?"

This idea of illuminating the theoretical position and connecting it to concepts and instructional approaches generated a new power

within the participant that is well worth the risks. Teachers grow in their ability to design curriculum that specifies the nature and quality of learning outcomes. The teacher writing in the publication Teacher to Teacher Talk is an example that provides evidence to support this way of working. These writings reflect rather clearly the level of integration of ideas and the quality of implementation of the participants.

Teacher Competency

Centering on aesthetic education concepts was a new approach for many of the Aesthetic Eye participants. Usually the staff development model in visual arts education programs starts with some type of making/studio activity. The assumption for this approach is that by making an art object, participants will learn the underlying concepts. The process of learning is essentially nondirective.

In the Aesthetic Eye Seminar, concepts related to the aesthetic scanning approach were introduced at the beginning of the interaction process. By focusing on the concepts, participants' thinking was directed toward making connections between a work of art and the concept. The assumption for this approach was that when teachers make these connections they will begin to incorporate ideas and instructional approaches into their teaching style and will enhance their own personal development. Evidence of this growth process is best demonstrated with the data from twenty-one of the fifty participants.

> Sixteen participants, classroom teachers, have periodically reported on their work with children utilizing the aesthetic eye concepts. Of these teachers, two have earned Master Degrees in aesthetic education.
>
> Two participants are currently taking graduate work in the visual arts. One participant has

left a teaching position to work full time on graduate studies.

Three classroom teachers are teaching college and university extension classes on aesthetic education.

Five of the classroom teachers have been active in making presentations on the Aesthetic Eye Project at professional organization conferences.

One secondary art teacher has received commissions to create sculptures for the city of Los Angeles. He reports that he used the aesthetic education concepts as a rational to justify to a city commission the need for creating a piece of sculpture to be placed in the civic center environment.

One secondary art teacher's presentation on her work with students lead to the writing of an Aesthetic Eye Project for a 4C Grant. This project was developed by a school staff in an adjacent county. Even though the project was not funded (only four were funded in this State), it presents some idea of the impact that this teacher had on high school faculties.

A junior high school teacher assisted with the writing of a literature project which utilized aesthetic education concepts. This project has been funded.

Community participants representative in the Aesthetic Eye have also reported various involvements:

One museum docent has just completed in Arts Management degree at U.C.L.A.

Another museum docent has continued to develop museum education programs for children with an aesthetic eye focus. In addition, she has also developed gallery visitation programs for university students that enable them to develop skills in touring groups.

One participant, who directs a large community project in the barrio section on the eastside of Los Angeles, has conducted study programs with her staff utilizing aesthetic education concepts.

In reflecting back on the Aesthetic Eye experience, the fall workshop held in October was perhaps the first and most revealing outward expression of teacher competency with the aesthetic scanning process. It was probably the most alive meeting of the eighteen month experience. Participants talked and talked about the fact that the aesthetic scanning approach really worked with children. In some ways it may have been the first step toward participants sensing the power that comes from being able to use one's knowledge in an effective and productive way. They could feel safe and secure in working with the ideas.

This development was a significant turning point for the project because it lead to participants working in a wide variety of individual endeavors. For example, one participant found a group of paperback books on individual artists. They contained high quality reproductions of the artist work, and they were unbelievable cheap. There were roughly thirty-five artists representing different cultures and styles. In discussing the individual booklets, several participants indicated preferences for certain works based upon their student needs and interests. The staff decided to develop a distribution procedure because these wide-spread differences were so apparent. Each participant was asked to make a selection of twenty artists

for use with children. This same procedure was used with art reproduction postcards. The opportunity to make a selection was a small but very significant way of involving participants in the distribution process. Participants involvement in the decision making process evidently communicated to them a recognition of their newly acquired expertise by the staff. These small behaviors help to further confirm and nurture their feeling of competency.

Near the end of the workshop another example of teacher competency developed involving the leadership role. Participants began to talk about the need for some type of brochure that contained a dictionary of terms. They felt that teachers and community agency people might find this resource very useful in working through the aesthetic scanning process.

A committee of three participants and project staff prepared a simple brochure which briefly described the characteristics of the visual arts elements and organizing principals. The brochure has served as a starter for many groups who have had a very brief introduction to aesthetic education. It makes no assumptions about the level of visual arts knowledge. It is a primer in the sense that it provides information in a simple, direct way.

Assessing Aesthetic Learning

During the eighteen months of the Aesthetic Eye project the staff developed a variety of instruments designed to assess the effectiveness of the learning experiences for participants. The assessment was organized around the five objectives of this project. The instruments developed ranged from responding to a pre-and post tests, to maintaining logs.

Participants expressed considerable interest in the various techniques that were employed. The idea of analyzing the language used in the aesthetic scanning process or systematically observing behavior of children engaged in an activity initiated a different way of thinking about assessment.

As participants became more comfortable in working with aesthetic education concepts, they began to develop simple instruments to use with their children. For example, a kindergarten teacher prepared a form to record each student's ability to identify the sensory properties. Another prepared a form to record lessons, art projects and personal reactions concerning problems and successes. A simple rating scale was also developed to record student progress at a color learning center. Taping children's responses during an aesthetic scanning lesson on the sensory properties was another experimental assessment effort. These attempts by participants to study the quality of aesthetic learning through assessment techniques is, in itself, a measure of growth of these teachers.

The Aesthetic Eye:
Highlights and Reflections

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The invitation to recapture what in retrospect seems to be significant events in the implementation of a particular approach to teaching the arts is rare. The further charge to reflect upon the results and to track some of the educational extensions, the ripples across the ponds, of a particular project is even rarer. What follows then is not an attempt to describe the ideas and activities of the Aesthetic Eye Project. The sort of description which might lead to a form of replication has been left to other publications. The Project Report[1] and Publications[2] and the descriptive article by Silverman[3] will provide that kind of detailed account for those who are interested. Rather, we have attempted to recall those aspects of the project that seem to mark some influential idea or major event.

These selected ideas and events form a kind of chronology of what happened, but it is tempered by our ideas of significance. There were periods of intense activity followed by stretches of quiet and a kind of fermentation process. Therefore, some points in the project receive greater emphasis than others. The procedure is to provide some of the reasoning that leads to a choice for presentation followed by a short description and a discussion of the significance of the idea or event for the Aesthetic Eye.

The Project Beginnings

Like many other states, California provides direction for district curriculum development in the form of guides. In 1974 a new guide had just been introduced into the schools, and the Los Angeles County Art Education Council was looking for ways to assist in its implementation. One of the major sections of the guide was directed toward aesthetic understanding, and that one section seemed to be giving teachers the most difficulty. The Council, as a group of art supervisors, university professors, and other arts administrators was looking for ways to help teachers understand and use this aesthetics section of the guide. It was at this point that H. S. Broudy, at that time Professor of Philosophy of Education at the University of Illinois, was invited to speak to a meeting co-sponsored by the Council to present his approach to Aesthetic education. Here, it seemed to the Council, was the most straightforward, logically consistent, and basically classical approach to teaching in the aesthetic domain. The problem, as we saw it, was to bring this approach to bear on our curriculum problem.

The suggestion was made that we write a proposal for a teacher training and curriculum project and submit it to the National Endowment for the Humanities. We discussed the idea with Broudy. He agreed to work with the project, and the proposal was written and funded. Planning the project and writing the proposal provided the initial interactions that gave the subsequent efforts their form. The fact that we had chosen to adopt a particular theory was to have repercussions as we moved through the project. The initial meetings between the project writers Hine, Greer, Silverman, and Clark[4] and discussions between the project writers

and Broudy were spent achieving some consensus about the "aesthetic scanning" approach. We had to understand the various nuances of the theory. In turn he had to be sure that what would follow would embody his ideas.

The description of scanning, included in the project, proceeded from basic theoretical statements that were to be touchstones for all activities. The project would seek to develop skills of impression rather than focus on expressive art activities. The activities would be designed to develop or refine aesthetic perception.

There would be an introduction to underlying aesthetic theory. That is, we would establish the theoretical premise that art creates images in sensory forms that convey human impact. There was discussion of the controversies that occupy aestheticians and philosophers of art about how this happens. However, emphasis was given to scanning as a systematic approach to acquiring the feelingful knowledge embodied in a work of art.

The process consists of helping one respond to the appearance of objects in a given medium in terms of sensory, formal, technical, and expressive properties. Within the visual arts, which were the major emphasis during the project, for example, the sensory properties include line, shape, color, texture, and space. These were discussed in terms of the ways in which each one can vary and the artistic decisions involved in the particular work under discussion. For example, the colors in a work were often discussed by categorizing them using bi-polar adjectives for each dimension in which color can vary--warm-cool, bright-dull, for example. The point was to provide a systematic way to scan a work that

would draw attention to its important features in each property system.

Formal properties, those that describe the unity of a work, were discussed using a similar analysis. Themes and variations, balance, emphases, and contrasts of the works were studied starting from polar opposites once again. For example, the use of a symmetrical versus an assymetrical approach might be the starting point for considering how balance was achieved.

Information about the technical properties, which are not strictly speaking aesthetic properties, was provided and discussed. While knowing how something is made is not absolutely necessary to its understanding, such information can often be helpful. Knowing that a painting was created by dripping the paint on the canvas rather than by using a brush will help in discussing certain effects.

Finally, the art works were discussed in terms of their expressive properties. Three general categories were used as starting points: 1) mood language--those words that suggest nuances of feeling such as menacing; 2) the language of dynamic states--labels which suggest a sense of tension, conflict, or movement such as flowing or lively; and 3) labels for ideas or ideals, such as majesty or liberty. While much of the impact of a work might be discovered during the discussion of the other property systems, each was to be discussed as a whole as well.

The focus of scanning as acquired by the project participants stopped at this point. The idea was that aesthetic perception is a necessary prerequisite to more sophisticated critical and historical understanding and that this developed perception should be the end-in-view

for elementary education. The participants were introduced to basic ideas of aesthetic criticism, but the majority of their time was spent on studying and practicing scanning.

Ron Silverman, as one of the project staff members, prepared a chart summarizing scanning which was very useful to the participants and in subsequent projects in Los Angeles. He has also prepared a pedagogical version and uses this in his teaching. Both charts are included in Appendix A.

Needless to say, reaching the common understanding that would allow us to speak confidently about aesthetic scanning as used in the Aesthetic Eye took some time. In many respects, our understanding developed along with the project participants. In turn, Broudy has continued to work through the ramifications of his approach as we have worked to embody it in curriculum.

The project as conceived was quite simple. We would bring together fifty people who had demonstrated some leadership in art education and teach them to use aesthetic scanning during a six-week summer seminar. They, in turn, would prepare curriculum materials that embodied the scanning approach and take them back to their respective teaching situations and use them to teach aesthetic scanning during the following school year. The project staff would provide assistance and resources in the planning and implementation of their curricula, and documentation and evaluation of their efforts.

While the idea for the project was simple and straightforward, the logistics were quite complicated. Arranging for space, materials, visiting artists, special excursions, program documentation and

evaluation took a great deal of time and effort. It is apparent, thinking back over the project, that much of the character of the project was determined by our ability to provide and manage these very mundane aspects of the project. Many participants remembered visits to special places, like the Watts Towers and the Huntington Library and Museum. They noted that they were provided with materials to take back to their teaching and that they were given a stipend for the time they spent studying in the seminar. Without these provisions it is difficult to imagine the project having the impact that it did. It has also been apparent that the limitations of the impact are likewise, in part, related to this dimension of resources and materials. A proposal for continuation of the project was turned down by NEH and this has limited the people carrying on the project almost exclusively to the original participants.

Some of the enthusiasm for the project must be accounted for, however, by the planning that took place as the project was funded. Rather than the County Council groups that had written the proposal doing the planning the group was expanded to include both Broudy himself and representative participants from the seminar. The idea of the proposal was worked out as definite plans for study and activities, and both new additions to the committee had ideas and suggestions. There would be deliberate efforts to be responsive to the participants' needs to return to a particular kind of teaching situation. Each one would be encouraged to focus on aesthetic scanning as a primary focus for art in general education. Both suggestions were influential in choosing particular artists, activities, and events.

Looking back at the planning decisions and the events which followed, three seemed to be significant. First, the planning decision to include people other than classroom teachers was reaffirmed. The mix of museum docents, college professors, community agency people, classroom teachers from different levels, and administrators maintained a broad focus for discussions and activities. All participants were forced to consider the relationship of their work to other influences on the people they were teaching. Secondly, it was decided that the scanning technique would be taught principally in terms of the visual arts. The application to the other arts would be presented but not in depth. Here, we ignored Broudy's advice that people knowledgeable in one art form should begin to use scanning in other art forms. Some of our participants and all of the staff were trained in the visual arts, and we thought this would be the most comfortable way to begin. However, it also took longer for many people to realize the tranfer potential of what they were learning and to understand how useful the approach is for someone who is encountering a new art form. Thirdly, we decided to begin the seminar with two weeks of theoretical work with Broudy to be followed by practice in application and curriculum development. This emphasis on theory as a foundation for what was to follow was important to those who planned the seminar. There was clear indication from the evaluation data that the participants learned to scanning structure. They were able to begin to use it when encountering works of art. And they were generally confident about using it in their teaching. A major concern of the participants was how to embody an aesthetic theory in a curriculum, that is, how to select content for

instruction to carry out the program in the classroom. We were expecting this curriculum task to be carried out by the participants. They, in turn, were expecting more of the work in curriculum preparation to have been done for them. This difference in expectations remains one of the major unsolved difficulties with a large-scale implementation of aesthetic scanning as a basis for art in general education.

Classroom teachers generally lack background in the arts and aesthetics. In art education they have been taught to expect (or invent) activities for children to do rather than content to be learned, and there are almost no materials that will help them implement this new scanning approach to understanding the arts. Within the Aesthetic Eye Project we chose to make the development of curriculum a task for the participants. Some of the participants did put forth great effort and developed plans and resources for their classrooms. Utilizing a limited budget, a selected group of them described their work and these descriptions are available in the project publication titled Teacher to Teacher Talk. Others were less able to spend the time and resources, so no general set of curriculum resources resulted from the project. This has meant that the use of aesthetic scanning remains quite spotty and isolated. The work required to make it available in a form that could be used for large-scale classroom implementation remains to be done. How the work moved beyond the Aesthetic Eye and into various curriculum efforts must be left until we reach that point in our chronology. For the moment we must consider the seminar itself.

The Aesthetic Eye Seminar

Meeting together and working cooperatively for six weeks built a bond of understanding and feeling of support that was a special outcome of the project. The second two weeks with Broudy were considered by many of the participants the highlight of this project. They were introduced to aesthetics in a way that had meaning both for their personal lives and for the way they conducted their teaching. Many of them indicated that they were able to think through their teaching clearly using the theory they had been given. They could see the applications to everyday situations, and they had well-founded reasons for including aesthetics in their teaching.

The second most memorable aspect of the seminar was the chance to hear from practicing artists and to discuss their work in relation to the scanning theory the participants had learned. Many of those in the seminar commented upon the exciting effects of seeing the different works and encountering the range of artists from an architect, through a producer of commercials and a jazz musician, to an anthropologist who was an expert in African Art.

A third aspect of the seminars that seemed to add to its effectiveness was the provision for reading in aesthetic education. Papers and articles were put in a library check-out, and every participant was given a copy of Broudy's Enlightened Cherishing as a part of the seminar materials. An unobtrusive measure was made of the reading, and we found that the people who were seen as most effective in implementing the scanning approach had done extensive background reading. We were pleased with this result and planned to include this emphasis in follow-up activities.

A fourth part of the seminar, one of the most successful ideas both in terms of the participants' response to it and the resulting learning, was almost accidental. As one of the ways to bring people together and to heighten the enjoyment of the project, we had a special activity every Friday called "Three Times a Day Aesthetics." For this event each Friday at midmorning a group of participants, four or five at a time, prepared an aesthetic snack for the whole group. Within this activity, it is possible to chart the participants' growing understanding and appreciation of the aesthetic dimension of objects and events. The first week the group was presented with natural foods that differed in texture and color set out in paper bags. Each participant selected samples from the bags that were to be eaten from paper plates. This was accompanied by a variety of coffees and teas. The next presentation moved the attention to the containers and arrangement and presentation of a different selection of food on platters that featured dips and crackers. The next level of presentation was devoted to consideration of the general surroundings with music and prints of art works brought in. One of the most complete presentations included a Middle Eastern repast served in a traditional style with the class seated on cushions and rugs in a room transformed with hangings and entertained by authentic music. The final event was held in an art gallery with each member creating a work of art that was to be eaten. For example, there was a work that, as a study in red, included a bowl with a block of frozen borscht and garlands of red licorice. For many participants this application of what they had learned to everyday objects and events was a very powerful part of this project. The activities of the project were

documented photographically and the sequence of slides showing the six "Three Time a Day Aesthetics" repasts present a lively picture of aesthetic learning. This development is a revealing progression. They reported going back to their schools, for example, to change the surroundings of the teachers' lunchroom by adding a special touch that would draw attention to the aesthetic quality of the room. Some rearranged bulletin boards, and others brought bowls of flowers to add to the lunch table. They saw these simple activities as ways to raise aesthetic awareness and indicated lasting effects on their colleagues and schools.

Each participant spent some time in the seminar preparing plans for implementing what had been learned during the seminar. The plans for each participant were reviewed and discussions held to provide help and guidance for implementation. As the seminar ended, plans for site visits by project staff members and for follow-up meetings with the participants were made.

Aesthetic Eye Curriculum Implementation

As the school year began in 1975-76, the plans that had been developed in the summer seminar became lessons and activities. From first grade through high school and into college, various people began to teach their own programs of aesthetic scanning. To provide for both documentation and evaluation of the curriculum results of the project, systematic observation and photography were done at each site. An observation record was designed and descriptive summaries of the activities carried out by the various participants were written after observations by the project staff.

The visits by the project staff as a follow-through to the seminar played an important part in the overall success of the project. They provided support and recognition to the participants. These visits afforded an opportunity to see whether what was happening in the particular situation did result in students learning to scan. In many instances the project staff also provided a kind of legitimation and validation for the participants' efforts within their institutions. In the course of their visits, the staff often spoke to administrators and others about the project work, and this kind of recognition helped to support the participants' efforts.

There were differences in the kinds and amounts of implementation, though all participants produced some sort of program. They found that some level of use of what they had learned was possible. Each felt that the seminar had influenced their teaching even though it was often difficult to pinpoint instances.

The most often used approach, within the regular public school system at the various grade levels, was to broaden art activity lessons to include scanning. The teachers brought in art reproductions and devised various games, discussion guides, and written materials that were used by the children to approach art works and other objects. At the beginning level one teacher used everyday objects and considered the language development achieved by teaching scanning a major accomplishment. At the intermediate level one teacher set up a learning center with large reproductions and activities for the children. She reported high levels of interest and increased concentration and ability to use descriptive language as the result. All in all this introduction of scanning into a

classroom seemed to add lively and interesting activities that teachers considered worthwhile. In some instances these classroom applications received wider use within districts and the teachers were able to present the scanning approach and their applications to wider audiences through workshops and seminars.

For those participants who were not in public schools the application most often seen was a direct teaching of scanning to other adults. Within museums, for example, teams of docents were taught scanning as a way to approach an art work as an augmentation of historical information. Within the college setting, aesthetic scanning was incorporated into the various courses taught by the seminar participants. The readings used in the seminar were assigned to adult classes in art education, music, and psychology. Art works and reproductions were brought into classes for discussion and excursions to museums and visits by artists were added to many classes. In all of these cases, scanning was adopted as a permanent part of the teaching style of the participants. At the same time as these implementations were taking place, other project activities continued.

One feature of the implementation phase of the project that the participants felt was instrumental in their work was a series of workshops held during the implementation year. These were day-long sessions that focused on reporting on activities and sharing ideas among the seminar members.

Many brought suggestions for materials and activities that they had found effective in their work. Money was made available from the project, and the participants were each allowed fifty dollars for materials

to implement their curriculum plans. Many prints, books, and filmstrips were collected and shown to those working on their implementation. They were encouraged to use the money allotted to them, and the fun of choosing and sorting these colorful aids added to the enjoyment of the workshops. Perhaps the most significant aspect of the work and sharing was the general discovery that the scanning approach would work across the variety of situations the group was facing. Any scepticism about the effectiveness of the approach was quickly banished and the shared accomplishment gave the workshops a very enthusiatic and positive tone. The recognition, enthusiasm, and support from their fellows provided a special incentive to continue working and developing the various ideas that were being tried out. Reliving Three Times a Day Aesthetics and sharing the trials and triumphs of others who were struggling with the day-to-day problems of teaching made these workshops lively and invigorating breaks in the routine of the year. The various ways that scanning was being implemented and the important effects the participants were reporting beyond their own particular rooms led to new attempts to introduce scanning to a wider audience. The project staff, the original four writers, were convinced that here was a major component of art education laid out in a logical manner that could be introduced at a simple level and used by most teachers. The further task would be to find ways to spread the idea more broadly in education.

One attempt was to write a grant for a follow-up project. Reports sent to the National Endowment of the Humanitites contained data that demonstrated the increase in aesthetic response gained by the participants

as a result of their work in the seminar. These results were impressive. Moreover, as the final report and project publications were prepared, it was apparent to the staff that this was a well documented and potentially influential project. Those who had taken part in the original project were eager to continue, and the Los Angeles area had the network of The Office of the County Superintendent of Schools that would allow the follow up to reach large numbers of people. With all of these possibilities spurring the project staff on, a new proposal was written and submitted to the National Endowment for the Humanities.

The Aesthetic Eye seminar and follow-up activities would be repeated with a group expanded to one-hundred participants. A selected group of those who had taken part in the original seminar would continue with their own training and serve as leaders for the new participants. The opportunity to teach what they had learned would help to clarify thinking that had been taking place during implementation and to further organize and refine the curricula that they developed. As mentioned earlier, this proposal was rejected. Several factors seemed to come into play, and the reasons given by the National Endowment are indicative of how they regard education in the arts and where aesthetic education stands within education.

There was some indication from discussion with endownment officials that projects were funded in a way that ensured distribution throughout the county. There had been a need to fund a project in Los Angeles, and the Aesthetic Eye was a likely candidate. However, the same need applies in succeeding years, and the funds must be moved to another region. The National Endowment for the Humanities, while charged with educational

funding, does not fund projects that focus on art activities. Those activities in which children make some form of art were to be funded by the National Endowment for the Arts, and the Aesthetic Eye did include some art production activities. Somehow it was not clear to the staff at the Endowment that these activities were designed to teach aesthetic perception. It seemed that the classroom descriptions emphasized art activities, and for this reason the Aesthetic Eye Project staff were told that the continuation project would not be funded. The answer to one other question raised at the time of the final report also seemed to influence the decision. The question of whether there would be a program resulting from the project was asked. The answer was that the project had been designed to leave this curriculum development part of implementation to the individual participants because the seminar should have enabled them to do so. This approach was not satisfactory to the Endowment staff; they indicated that they had expected a single curriculum of some sort. Needless to say, the rejection of the follow-on proposal was a blow to the staff and to the participants. In spite of this rejection, however, many of those who had been working in the project asked to have some form of continuing activitiy. The project staff, particularly Hine and Greer, were convined that activities to encourage and spread its use should continue. Many of the people from the seminar who were using the scanning method were willing to use their own time, and finding some funds to continue on a small scale seemed possible.

Aesthetic Eye Follow-On

Major follow-on activities that took place in the two years immediately following the project were initiated and conducted by both

the participants as individuals and the original County Art Education Council planning group under Hine's leadership. Perhaps one of the most convincing indications of the effectiveness of the scanning method and the project was the activities carried out by the seminar members themselves.

For those who were teachers involved in the public school system the most common activity was to give workshops for other teachers and to present the curriculum they had developed at professional meetings and conferences. Many of them made these presentations with great success. Some whole schools began to use scanning as part of their language program. Some districts organized districtwide workshops, and the teachers shared their curriculum ideas and resources. Several reports were made at local, state, and national art education conferences by Aesthetic Eyers, and their work was well received.

The most direct follow-on activities carried out by Hine were a series of three-day workshops. Broudy attended the meetings, and new people interested in learning about aesthetic scanning and the Aesthetic Eye attended. The Project documents were used as a starting point for curriculum construction, and many of the members of the seminar who had ongoing programs described them and presented the curriculum resources they had developed.

These introductory meetings were well attended and the introduction to aesthetic scanning well received. However, the impetus for those attending to go further was lacking. Many people seemed to be intrigued by the notion of scanning, but they wanted to see the curriculum that would be used to implement it in classrooms. Without the time available

to develop the plans and resources that had marked the work of the earlier seminar participants, the regular use of scanning seemed to them too much to expect.

At the same time the workshops were being held, the Los Angeles County Art Education Council was beginning a new project for a different use of the scanning approach. One big event of the school year in 1977-78 would be the local showing of the Tutankhamun Exhibition. The Council decided to undertake the preparation of some classroom materials that could be used in conjunction with the exhibition. Eventually, two packets of materials--one for teachers and one for children--were produced as a collaborative project of the Los Angeles County Superintendent of Schools Office, SWRL Educational Research and Development, and the Education Department of the Los Angeles County Museum of Art.[6] The packets contained worksheets, background information, lists of references and resources, and suggestions for how to approach the objects in the exhibition using the scanning approach. They were distributed to all districts within Los Angeles County and were widely used. Many teachers indicated that they found the materials useful and requested more of the same type.

These publications were the first attempts by members participating in the original project to produce written curriculum materials that embodied aesthetic scanning. There is no formal documentation of the use of the approach with the materials, but the general reaction was enough to convince the group to continue this line of endeavor.

In subsequent years, the funds to support the workshop were not available. Individual members of the seminar did continue to use the scanning approach and workshops and conference presentations continued.

There were periodic reunions of the original seminar participants and many different events and effects were reported, many of which are reported in more detail in other parts of this volume. What was impressive to the original group that had started the project was the durability of the effect. This was attributed to the profound way that the aesthetic scanning approach had affected the way the original participants approached the world--they had learned to take an aesthetic stance.

What continued to be puzzling and frustrating was the limited impact the approach and the project seemed to have. There were discussions among the various members of the original team and with Broudy that tried to pinpoint the difficulty. In the course of those discussions, several factors emerged that seemed to limit the acceptance of the aesthetic scanning approach.

The first factor seemed to be tied in with the traditional role of the arts and the manner in which they are taught in school. There seemed to be an awareness as far back as the beginnings of the Aesthetic Eye Project in 1974 that attention should be given to aesthetic education. At the same time, as budgets and programs were cut and have continued to diminish, it was hard for teachers in the arts to see how they could add aesthetics to their art activities. Little distinction was made between special programs designed for future artists and the notion of a basic or general program for general education. Perhaps the notion that every child is an artist was being taken for granted. Would we say every child is a mathematician, or a scientist, or a historian? Everyone requires tuition in order to understand what the knowledge

makers are saying in every area of knowledge. It seems that we aim at a basic understanding of a discipline everywhere except in the arts. Perhaps with the use of aesthetic scanning there might be a chance of wider acceptance both of the arts in education and of scanning.

The second set of factors that limit the acceptance of aesthetic perception as the basis for education in the arts are what might be called "professional-political." Education in and for the arts has many constituencies--artists, arts educators, associations of educators in the various arts media, funding agencies, producers of arts materials, etc. There is little prospect of these constituencies arriving at any conceivable consensus either on theory or practice. On the contrary, professional success depends on maintaining a distinctive approach, and in the arts especially variety is often prized on its own account. Yet any hope of achieving for the arts a solid footing in the curriculum of general education is frustrated by the lack of consensus or the hope of achieving a program that is teachable to the entire school population.

Finally, the aesthetic perception approach remains limited in its effect because it needs further embodiment in curriculum. Teachers who have little training and background in the arts and precious little time available in their day to teach the arts need very fully developed resources. They need the kind of detailed instructions provided in many mathematics and reading texts as a starting point. While they can become more flexible and adventuresome as they learn about the arts, they often must rely on written curriculum to start. Until there are many examples of curricula that embody the aesthetic scanning approach at many different levels of complexity, its use will be confined to those who make a special effort to devise materials for themselves.

The foregoing limitations do not reflect the level of commitment or of ongoing activity to the aesthetic scanning approach in Los Angeles. Many of the participants in the original seminar continue to use and promote it. The LA County Art Education Council group has worked on a new set of curriculum materials, Times of the Jaguar: The Arts and Cultures of Ancient Mexico.[7] These new curriculum packets, along with those developed for the Tutankhamun exhibition, have been reviewed and accepted by the National Art Education Association as the first curriculum materials they will distribute.

As the County Council discussed a new curriculum packet to follow on from Tutankhamun, it was decided to make the new one even more definitely a scanning approach. A lesson learned from the earlier packet was that most teachers, given their busy schedules, would use only what was given to them in the packet. They were often unwilling or unable to seek out additional resources even though they were given lists. They favored activities that provided for large group activity. The new packet was designed to meet these new constraints. Sections of filmstrips that presented works from the exhibition, "Treasures of Mexico," are a part of the packet. The teacher guide contains a general description of the scanning approach, a model, and discussion guides that will help teachers scan the works with children. Posters are provided, and the student activities have been prepared as worksheets that can be reproduced in class-sized lots. Two examples of these activities are found in Appendix A.

As part of the collaborative arrangement among the same agencies that produced the "Tut" materials, 1,000 copies of the Times of the

Jaguar packets were distributed to the schools of Los Angeles County. As a part of the distribution, workshops were held that introduced the materials and the scanning approach. Here, after a number of years of working with scanning and embodying it in curriculum materials, was one contemporary chance to try it out in a new way. The workshops were short, only about two hours, and the scanning had been written out in some detail. The question was really one of the viability of materials designed for general use with a minimum of training. Would those attending the workshop grasp the essentials of the aesthetic scanning approach and feel comfortable in introducing the materials to their colleagues in their districts?

The workshops were well received. The materials were appealing in their format and design; the subject matter was intriguing. It seemed that those attending the workshop were looking for ways to introduce the rich background of images that this ancient art provided. They were eager to understand what they were seeing and to find ways of presenting their knowledge to the pupils. Some teachers seemed anxious to have the security of completely self-sufficient materials. However, most of them seemed to find the notion of the aesthetic properties, basic to the aesthetic scanning approach, something they could understand and use. They were willing and often eager to take the packets back to their districts and distribute them. We can only assume that the scanning approach embodied in the materials will receive attention. Like other aspects of the Aesthetic Eye saga, there is some frustration in not being able to really study how well the aesthetic scanning approach is conveyed to people receiving the materials in the schools. The

informal questions that can be asked as visits are made to various schools will provide some information. Some people receiving the materials will take time to report on their use, and a few outstanding programs are likely to be drawn to the project coordinators' attention. As with the earlier scanning materials for "Tut," the general response seems to indicate the usefulness of the resources, and we are likely to continue to produce further curriculum embodiments of scanning.

One of the latest uses of the aesthetic scanning approach in Los Angeles was during a special summer institute for teachers and principals sponsored by the Education Division of the Los Angeles Music Center. In a special two-week session from 9:00 a.m. to 4:30 p.m. each day, teams of teachers and principals were introduced to the arts. The goal of the seminar was to foster the growth of the participants' own understanding of the arts and to start them planning a program for their schools. Within each of the arts disciplines, they were given some background and some of the structure used to approach a work of art.

Within the visual arts part of the institute, the approach presented was aesthetic scanning. Once again the participants rated the sessions where they learned and practiced scanning very highly. The director of the institute commented that the scanning seemed to be a real revelation for many of the participants.

For some of the administrators especially, this simple way of perceiving the aesthetic dimensions of many everyday objects showed them an aspect of children's education that was being neglected in their schools. They were ready to try to make the teachers in their

schools aware of this aesthetic aspect of the children's learning. They were prepared to help the teachers find places where they could use scanning to develop both the children's aesthetic perception and extend their descriptive vocabulary. As the teacher-education activities of the Music Center Education Division continue, it will be interesting to see how these initial positive responses to scanning affect the programs.

The second of the latest uses of the scanning approach was somewhat different than what has been reported so far. The author of this paper, as one of the original members of the Aesthetic Eye writing team, the project staff, and a participant in all of the follow-up activities reported here had worked continously with the scanning approach since 1974. The influences of Broudy's work are noted in much of my work including his listing as a special consultant in the elementary art program which will be distributed by Phi Delta Kappa.[8] What happened during the special art education course is the final topic for the discussion of Aesthetic Eye spin-offs. The course was a special week-long offering at the University of Minnesota entitled, "Improving Your Art Curriculum." Those taking the course worked each day from 9:00 a.m. to 4:30 p.m., and one of the themes of the work was to learn the aesthetic scanning approach.

What I learned in conducting the course and reading the student evaluations at the end of the week sums up the value of aesthetic scanning for me. One aspect of the course that was different from most of the past work brought two facets of the scanning approach into particularly sharp focus as valuable.

This was really the first time in which I had taken a group of people from the theoretical beginnings through some practice to application of the scanning techniques and evaluation. In all the other activities using scanning, Broudy or one of the other staff members had done part of the teaching or practice, and I had had only partial responsibility for seeing that the approach was learned and applied appropriately. What was apparent as we worked through the theory and the first applications, in a way clearer than ever before, was the beautiful way the scanning approach starts from simple beginnings. It was astounding to see how very simple aspects of a work, revealed by using the scanning approach, would have been overlooked. Here was one particular strength of the scanning approach.

The class was being held one day at the Minneapolis Art Institute, and we were scanning a Rembrandt painting. It is the portrait of a young woman, dressed in the costume of the 17th century, who is portraying the wife of a Roman senator. She has just stabbed herself rather than be dishonored. There is a knife in one hand and with the other she is pulling on a tasseled cord. We had begun the scanning with the usual formal systematic beginning by starting with the sensory properties. The topic was color and one of the class members had just remarked that the white of the blouse had some green in it. This discovery led from that green to differing shades of green in many different parts of the painting to the green underpainting that gives a deathly cast to the pallid face of the dying wife. The discovery of the green is elementary, and the elaboration which followed was quite easy. What was striking about this discovery was that this simple

beginning led these naive viewers to a rather profound expressive quality of the painting. The class members agreed that scanning the painting had led each one of them to see something that they would have missed otherwise. It is the ease with which the process can be started and the serious knowledge that results which makes the scanning approach such a powerful tool. It could be the foundation of appreciation and general arts courses.

The systematic approach of aesthetic scanning, the logic of basing the study of art on this kind of structure, and a demonstration of this logic embodied in curriculum did have profound effects on at least two of those taking the special course. They said that what they had learned marked a turning point in their professional lives. The first person was a high school art teacher beginning a year's leave of absence to pursue graduate studies. He had reached a point in his teaching where he had begun to question the value and the direction of what he had been teaching. With the basic structure provided by what he had learned during this special course, he felt prepared to face his year of study. He would spend the time refining his understanding of aesthetics and extending his knowledge of art. He said that he would return to his teaching with renewed commitment and enthusiasm.
The second of those affected by the seminar was a young man who after a few years had virtually decided to give up teaching art. His long hair and beard, jeans and sandals, and T-shirt gave him a definitely younger generation look. He was a product of the education system of the '60s and '70s, and he gave the following explanation of his situation. As he had moved into his teaching, he had felt that his earlier

art courses had been without content. He felt cheated. He was teaching junior high school and saw around him much that was a repetition of his own experience. He was looking for solid content and a structure that would give logic and direction to his work. Like his high school colleague, he felt he had found what he was looking for. He would continue to teach. Reactions like these are touching and gratifying. The sad part of the story is that this achievement of clear direction and structure is all too rare.

The second particular strength of the scanning approach that was brought home forcefully during the special summer course in Minnesota has a more homely story. One of the things Broudy does when introducing aesthetic scanning is to tie the development of aesthetic perception to the idea of "buffism." Everyone knows someone who is a buff about something, be it a collector of vintage cars, fine china plates, or baseball cards. The buff's increasing attention to finer detail and attaching greater and greater significance to finer and finer distinctions can lead to the idea of connoisseurship in the arts. The buffism is an illustration of the attitude that is to be cultivated. The important difference is that the fine distinctions and growing significance are focused on aesthetic properties. This lead-in to scanning was as effective for many of the people in the special summer course as it had been for the school administrators mentioned earlier. Many of the students commented on how effective this introduction was and how, once adopted, the aesthetic stance began to permeate much of what they were doing.

Two of the students took great delight in recounting the following incident to illustrate how the scanning was affecting their day-to-day lives and thinking. They were two general elementary classroom teachers who worked together in the same school. Both had come to the course with little, if any, training in art. They had come looking for practical ideas that they could take back to their classrooms and felt they had found that. They were both eager and enthusiastic participants in the discussions and practice sessions that were a part of the introduction to scanning. They were looking forward to new applications and had left a practice session for lunch. When they returned, they were laughing and said that they had found themselves practicing aesthetic scanning in a wonderfully amusing way. As they were finishing their lunch, one of them had remarked on how delicious the blueberry muffins had been, and they had begun to discuss the muffins. A halved muffin was sitting on a plate in front of them, and they suddenly realized they had begun to discuss its appeal in terms of its various aesthetic properties. As they reached this realization, they were discussing the arrangement of the blueberries as a pattern of contrasting dark blue spots within the lighter mottled brown of the muffin. Though the class joined them in their laughter, they still made the point that eating blueberry muffins would never be quite the same again. With this rather homely example, the recounting of the adventures of the Aesthetic Eye comes to an end.

With the recalling finished and the reflections done, there remains the question of what next? Were all the projects and activities in some way significant and cumulative, or do we start afresh each time we begin a new project? I am sure that for those who have been touched by the

projects and activities just described, aesthetic scanning will be a part of whatever professional activities follow.

As I continue work in curriculum, the scanning approach will be a cornerstone of that work. Certainly the beginnings of courses, curricula and groups of people using scanning represent a significant amount of effect in education in the arts. Perhaps one should not expect more, given the circumstances. Yet there is the nagging thought that there should be a greater awareness and widespread use of aesthetic scanning. The recall and reflection have rekindled my enthusiasm and renewed my resolve to continue to support the concept of aesthetic education. I can only wish that reading the account of the Aesthetic Eye will kindle the same resolve in the reader.

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4. At the time the project occurred, Dr. Frances D. Hine was Consultant in Art Education, office of the Los Angeles County Superintendent of Schools; Ronald H. Silverman was professor of art education, California State University, Los Angeles; W. Dwaine Greer was program area coordinator for fine arts; and Gilbert A. Clark was a senior member of the professional staff at Southwest Regional Laboratory for Educational Research and Development.

5. Broudy, H. S. Enlightened Cherishing: An essay on aesthetic education. Urbana, Illinois: University of Illinois Press, 1972.

6. The materials produced from this project, Collection of curriculum materials, treasures of Tutankhamun and Tutankhamun: An adventure in learning about the times, the treasures, and the tomb were eventually adopted for distribution by the National Art Education Association and are available from their offices in Reston, Virginia.

7. This packet, Times of the jaguar: The arts and cultures of ancient Mexico is also available from the National Art Education Association.

8. The SWRL Elementary Art Program is a set of filmstrips and teacher guides organized sequentially, that can be used by non-specialist elementary teachers to conduct art instruction. It has filmstrip images of art works and discussion guides for teachers that include scanning ideas. The materials were developed by SWRL Educational Research and Development and have been assigned to Phi Delta Kappa for distribution.

APPENDIX A

AESTHETIC SCANNING

AESTHETIC PERCEPTION

Sensory Properties

visual properties: shape, color, texture, proportions, etc. (design elements)
aural properties: tone, pitch, tempo, dynamics, etc.

Responding to ways in which objects or events are organized to achieve expressive power by identifying their

Formal Properties

Organic Unity: each element is necessary (unity in variety)
theme: apparent dominant characteristics
thematic variation: variety in repetition of characteristics
balance: equilibrium of opposites (balance plus thematic variation equals rhythm)
evolution: unity through relationships by moving from one part to another
hierarchy: elements which are more dominant than others

Responding to the value import—what it has to say—of objects or events by identifying their

Expressive Properties

Objects and events which are aesthetic posses metaphorical and presentational characteristics which evoke responses from one's "imagic store" and translate sensory properties into pervasive qualities such as:

Mood Language: forms which evoke nuances of feeling describable in terms such as sobriety, menacing, etc.
Dynamic States: forms which express a sense of tension, conflict, relaxation, etc.
Idea and Ideal Language: expresssions of nobility, courage, wisdom, revolution, etc.

Realizing the significance of the object or event by noting how it was created and identifying its

Technical Properties

Knowing how something is made is important to aesthetic perception even though aesthetic responses and judgments can be made without such awareness.

AESTHETIC CRITICISM

Historical: determining the nature and expressive intent of works of art within their historical context: school, period, style, culture.

Recreative: apprehending imaginatively what the artist has expressed in a specific work of art.

Judicial: estimating the value of a work of art in relation to other works using three critiria: degree of formal excellence, truth, and significance.

MAKING AN INFORMED AESTHETIC RESPONSE

First, carefully look and/or listen, note what actually exists within an object or event, and then identify as completely as possible the character of its

SENSORY PROPERTIES (qualities which can be seen or felt)

In art, identify the nature of elements such as shapes (square-round), lines (thick-thin), values (dark-light), textures (coarse-smooth), colors (bright-dull), size (large-small), space (deep-shallow), etc.

Second, respond to ways in which sensory properties are organized within an object or event by identifying the character of its

FORMAL PROPERTIES (try to answer the following questions as the work is experienced)

How is a sense of unity achieved? What is the nature of the movement (real or imagined) from one part to another? How is the sense of unity maintained even though elements may vary, achieving unity through variety?

Are there some elements which are more dominant than others, a hierarchy of elements? Which elements appear to be most dominant thereby contributing to the major theme? How is variety achieved in the repetition of these elements which results in thematic variation?

How is equilibrium maintained between and among both similar and diverse parts which results in a sense of balance? What rhythmical qualities are created as a result of the way balance is achieved?

Third, reflect upon both the nature of the existing sensory properties and the ways they appear to be organized and then speculate about the possible meanings of an object or event by identifying its

EXPRESSIVE PROPERTIES

Aesthetic objects and events possess presentational (faces, trees, environmental sounds, familiar movements, etc.) and/or metaphorical-symbolic characteristics which evoke responses from one's storehouse of images and, when combined with sensory and formal properties, translate into pervasive qualities such as:

Mood Language - nuances of feeling describable in terms such as somber, menacing, frivolous, etc.
Dynamic States - arousing a sense of tension, conflict, relaxation, etc.
Idea and Ideal Language - interpretations of social or psychological events and beliefs, and/or expressions of courage, wisdom, etc.

Finally, one can also be attracted to an object or event and attempt to identify how it was created because of the significance of its

TECHNICAL PROPERTIES

Attending to the extraordinary surface texture created by an *impasto* application of paint or the richly patterned sounds produced by the *pizzicato* plucking of violin strings are examples of reacting to the technical aspects of art forms. Knowing how something is made is often important to aesthetic perception, however, aesthetic responses and judgements can be made without such awareness if other properties are considered.

Many Gods Represented the Power of the Universe in the Cultures of Ancient Mexico

Corn God design from small funerary urn

Things to Research

What materials were used to build the statues? How were they made? What decorations and colors were used on the statues? Why are the figures so often seated?

Things to Think About

Why are different animals chosen as symbols? For example, why choose an eagle, a butterfly, a bat, or an alligator?

Bat God

Things to Do

Study the drawing of the Corn God to see the way shapes have been put together to make an interesting image. Find one shape or motif that is repeated. Use an earth color on the shape to make an interesting design.

Find the symbols in the Corn God drawing for corn, flowers, the bat god, feathers, and the temple step-fret pattern around the edge of the loin cloth. Use a different earth color on each symbol.

Use shapes and ideas from the drawings and filmstrip to design and draw a small god in the space to the left.

Extending Your Knowledge

Study the drawings of gods in other ancient cultures. Make pairs of drawings of the motifs you find by matching the ideas you find with motifs in the designs from ancient Mexico (for example—flower motifs).

Clay Statues of Important People

A Maya artist used clay to make the small figure in the drawing at the left. Look at the drawing and also study the filmstrip pictures of this figure. The artist indicated a person of high rank by the position of the body, the ceremonial dress, and the expression on the face. Notice the following things:

- The man is seated in a formal manner, with his back straight and his hands resting on his knees.
- The costume is elaborate and ornate; it includes a wide collar, a large headdress, a necklace, bracelets, and decorated sandals.
- The expression on the face is that of restrained dignity, with eyelids lowered and lips frozen into an aloof mask.

Things to Research

Find other pictures of statues and prepare a report which tells why the person was important and what you think the artist did to make the statue indicate this importance. Point out specific things like those in the description above.

Things to Think About

What special clothing and badges are worn today that indicate the position or job held by a person?

Things to Do

Make a small clay statue of one of these people using the procedures on this sheet.

Extending your Knowledge

Study the portraits and statues of other ancient cultures and compare their decoration and special features with the pictures in the packet and your clay statue.

Building a Clay Statue Using Coils

1. Choose a person who wears a special costume, badges, or decorations (for example, an astronaut, a baseball player, or a rock star).
2. Draw a picture(s) of the person which shows the position of the body, the facial expression, and any special details that indicate who the person is or what the person does. Since you will be making the statue of clay, change the drawing so that:
   - the body, arms, and legs are thick
   - the hands and feet are enlarged enough to make it possible to show fingers and toes
   - the arms and legs are fairly close to the body
3. Build the main body of the statue by following these directions:
   - Roll out long coils of clay about ½ inch thick.
   - Join the coils, one on top of the other, by roughening the top of each coil and moistening with water.
   - Blend the joints together by pressing and smoothing the clay with your thumbs and fingers.
4. Add all the special details by attaching pieces of clay. For example:
   - headgear or hairstyle
   - what the hands are doing or holding
   - costume, badges, decorations
   - facial expression
5. Allow the clay to dry. If you have the necessary equipment, add colored engobe (clay slips) and fire the statue in a kiln.

PROJECT HEART

Nancy Roucher, Director
and Michele Olson

Project HEART (Helping Education through Arts Resources for Teachers) is a program of the Macon County Educational Service Region, funded by Title IV-C, ESEA, Illinois State Board of Education, for innovative programs. Initially, the project received a $20,000 planning grant in 1979. A $110,000 grant for implementation was awarded in 1980-81 and repeated for 1981-82.

The project is directed at the general classroom teacher and uses training in the Aesthetic Concept Model of Dr. Harry S. Broudy, professor emeritus of philosophy at the University of Illinois, as a focus for an intensive inservice education course.

Teachers are selected for the program by a random sample of volunteers from public and non-public schools in Macon County. In the first year, 23 Kindergarten through Sixth grade teachers and four special education teachers participated.

The inservice training course is held in seven sessions scheduled throughout the year, which emphasize aesthetic concept skills and vocabulary in visual art, music, drama/literature and dance/ movement. Workshop presenters are trained in the model as well. Dr. Carol D. Holden, aesthetic education specialist from the University of Illinois, is program consultant for the project.

The importance of images created by the arts is a recurring theme in the inservice course. Teachers are taught the scanning approach to understand how certain images are achieved by the artist. These aesthetic skills give them a framework for perceptual and creative activities with students. Teachers are also trained to use polar pair and open ended questioning to stimulate reponses from the students.

After teachers reach a basic understanding of the aesthetic skills in relation to the art form, they are encouraged to relate the arts to curriculum. Personal visits by the curriculum consultant reinforce the training process for the teacher.

Artists from the community are trained in the Aesthetic Concept Model and then serve as artists in residence in the classroom of each participating teacher. The artists are a role model for the teacher in using the art form and work with the teacher to provide extensions of the experience. Each teacher has a residency in each art form for a total of 12 hours during the year.

Each teacher is required to keep an aesthetic log of personal awareness, experiences in the classrooms and examples of student work. Teachers are also requested to create four lesson plans, using perceptual and creative modes, aesthetic concepts and vocabulary. Lessons are refined by staff and reproduced for the project.

Throughout the course, teachers use art prints, tapes, records, books and staff-developed curriculum packets which illustrate the

Aesthetic Concept Model.

A university-credit option is available for Project HEART teachers through the University of Illinois. Teachers receive one-unit, four-hour credit, for completing the project requirements and additional work which reflects personal growth in aesthetics.

After a year the results have been exciting! The most noticeable effect is an immediate change in the classroom. Teachers began to move away from pattern art to original teacher and student work. Attention to aesthetics became obvious , with the introduction of still life arrangements and HEART prints; more care was taken with displaying student work. After the first two workshops, it was possible to walk into a building and see where the HEART teachers were!

In almost every case, teachers implemented ideas from the workshops and were able to relate successful experiences with students who understood concepts the teachers thought were far beyond their grasp. Teachers found polar pair questioning an effective technique in helping children make distinctions.

Although there were varying degrees of understanding among the teachers, virtually every participant gained skills in the arts, and more significantly, a way of understanding the arts. This resulted in increased confidence, not only in the arts, but in general teaching as well, and more than one teacher recommends HEART as a cure

for burn-out.

Most teachers did say that they "see things differently now" and have a new appreciation of the arts and their environment. This recognition is a crucial first step and it is clear that each teacher has to go through the process of understanding and teaching concepts in relation to art forms first, and then, as confidence increases, relate the arts to curriculum.

The project staff plans a stronger emphasis on reinforcing the philosophy and concepts in the second year.

Artists in residence who worked with the project showed growth in understanding their own work. They found the polar pair questioning and vocabulary made them more articulate in working with students and found the model an effective way of evaluating students' creative activities, i.e. " I like the way you balanced your picture". One artist now uses the concepts in judging works in an exhibit and finds it an excellent way to communicate with community artists. One presenter in drama and literature has used the concepts and vocabulary in working with teachers and students and says "she thanks us every time she sees their minds click".

Most of the evidence of student results is in the form of anecdotal records and student work. Students were able to use the vocabulary with understanding and ease. Even the youngest students were able to point out symmetry in a print and hear texture in music. The

teachers' attention to concepts resulted in recognition of pattern and form, and the questioning process increased student response.

A byproduct reported by virtually every teacher was a measurable increase in vocabulary and descriptive ability. The most sophisticated example was a fifth grade class who "scanned" photographs of French and English cathedrals and composed poetry reflecting the images of the architecture.

A positive relationship was established with specialists. Project staff was asked to present a workshop for art teachers and to show video tape of movement residency experiences to physical education specialists. The art and science strategists for Decatur Public Schools have been extremely helpful. Careful advance planning and good public relations have helped in this cooperative attitude and the project is not viewed as a threat by specialists. On the contrary, plans are being made to work with specialists in the future.

Administrators have been receptive to the program and offered a great deal of support. Regular contacts are made and several administrators serve on the project advisory committee. The backing of "top" administrators has certainly smoothed logistics. This support is crucial to the project and a special administrators' session is planned for next year.

Another important area of support is from the community, primarily the Decatur Area Arts Council. DAAC coordinates an arts in education network and has provided artists and volunteers for the program.

Title IV-C demands a stringent evaluation and is not satisfied only with subjective observation or anecdotal records. Therefore, Project HEART had to develop its own psychometric instruments, since none existed that attempted to evaluate aesthetic perception. If these instruments prove effective, they may well be one of the areas of greatest significance for Project HEART.

The evaluation design called for an experimental group (the 23 inservice training teachers excluding the four special education teachers) and a control group composed of a similar random sample of volunteer Kindergarten through Sixth Grade classroom teachers. Twenty-one teachers participated in the Arts Resources Group (control). They received $100 to spend for arts-related activities, i.e. artists in the classroom, field trip, supplies, performances, but they received no training. The strategy was to disprove the claim, "If I just had the money, I could do more."

Two instruments were developed to evaluate teachers using a pre-post test process: Teacher Aesthetic Concept Inventory and the Aesthetic Concept Observation Code.

The Teacher Inventory uses slides and taped examples in each of the four art forms relating to Sensory, Formal, Technical and

and Expressive Concepts. Examinees are presented with four possible responses and asked to select the "best" response. However, few of the answers are totally wrong; there are simply degrees of correctness or better stated, perception.

First -year results are still being analyzed, but it appears that the experimental teachers showed "significance" compared to the control group, in every area but expressive. This indicated test revision to the staff, because questions called for a subjective response and didn't demand "scanning " skills from teachers. Item analysis will refine the test to 60 questions from the original 110 and the Technical questions are being eliminated, because staff felt this was an area that dealt with personal knowledge and skills and didn't reflect the work of the project.

The Aesthetic Concept Observation Code was developed as a " process" evaluation. Each teacher was observed via video tape in September, March and May , while teaching subject matter areas other than music, art and physical education taught by specialists. A systematic coded observation scale, relating to the aesthetic concepts, was used to record how much teachers were using the concept model in their classroom teaching. Two evaluators were trained in the Code and viewed the unidentified randomly presented tapes of control and experimental teachers. (They had no knowledge of which group teachers were in.) Results are still being analyzed, but there are indications

of significance. However, the instrument needs revision.

A third form of evaluation is the Student Aesthetic Concept Inventory, which was developed and field tested during the initial year of the project. The Inventory is based on a format similar to the Teacher Inventory, except it has three levels: 1-2; 3-4; 5- 6 Grades, ranging from 15 to 25 questions.

Field testing was done with students of teachers in the HEART training group and students of teachers in Champaign area schools. The results showed significance in the 1-2 grade level, but comparable results for the 3-4 and 5-6 students. This is attributed to different cultural levels in the two communities and in some cases, to more contacts with art specialists in Champaign. Extensive revision of the test was made, particularly in the expressive area which had aweakness similar to the Teacher Inventory; technical questions were not included for students. The revised Student Inventory will be administered to both experimental and control students in the fall and spring of Year 2.

The results of the first year have been gratifying and reinforce those involved that the approach is good and does work! Year 2 will be spent refining the inservice course, strengthening support materials and editing video tapes of workshop and artist presentations to aid in inservice.

Since there will be no Title IV-C next fiscal year, the Project will not have funding from the Illinois State Board of Education. There is some chance of receiving district block grant money to continue on a smaller scale. Another possibility is through a university inservice or pre-service program. The director is exploring the idea of putting together a coalition of arts programming in the county to retain the approach. Some interest has been shown in developing a program for a single school and for a middle-school adaptation. Another avenue might be to incorporate as a not-for-profit educational organization and keep HEART alive through private and foundation support and workshop and consultancy fees.

Table 1

Summary Indices and Independent Samples on the Video Tape Observations 1980-81

Category	Group	Number	October Mean	Standard Deviation	N	March Mean	Standard Deviation	Gain	t
Sensory	Exp.	23	2.17	4.21	22	7.64	13.44	+5.36	.0314*
	Con.	19	1.58	2.80	19	0.95	2.34	-0.63	
Formal	Exp.	23	1.61	2.95	22	7.68	8.77	+6.00	.0201*
	Con.	19	1.16	2.19	19	2.16	5.62	+1.00	
Expressive	Exp.	23	1.87	2.82	22	7.18	7.64	+5.59	.0017***
	Con.	19	2.26	4.11	19	1.11	2.58	-1.16	
Technical	Exp.	23	2.00	6.05	22	4.05	5.49	+1.95	.0309*
	Con.	19	0.74	1.52	19	1.11	2.45	+0.37	
Total	Exp.	23	7.65	11.13	22	26.55	25.30	+18.91	.0010***
	Con.	19	5.74	6.37	19	5.32	8.91	-0.42	

*p < .05
**p < .01
***p < .001

Table 2

Summary Indices and Independent Samples on the Total Inventory for the Teacher Aesthetic Concept Inventory 1980-81

Group	N	Pretest Mean	S.D.	Post test Mean	S.D.	Gain	t
Total							
Experimental	27	38.63	4.53	44.19	4.03	+5.56	5.02**
Control	20	35.65	5.55	37.20	5.52	+1.55	
Sensory Facet							
Experimental	27	8.96	1.91	10.41	1,73	+1.45	2.68*
Control	20	8.40	2.23	8.80	2.38	+0.40	
Formal Facet							
Experimental	27	13.56	2.65	16.37	2.80	+2.81	4.83**
Control	20	12.15	2.48	12.65	2.32	+0.50	
Technical Facet							
Experimental	27	8.85	1.70	9.63	1.42	+0.78	2.14*
Control	20	8.00	1.62	8.55	2.04	+0.58	
Expressive Facet							
Experimental	27	7.26	1.35	7.78	1.60	+0.52	1.01 NS
Control	20	7.10	1.62	7.20	2,31	+0.10	

*p < .05
**p < .01

PRE-SERVICE AND IN-SERVICE COURSES IN AESTHETIC EDUCATION AT THE UNIVERSITY OF ILLINOIS

by Carol D. Holden, Assistant Professor
Department of Elementary and Early Childhood Education

The Department of Elementary and Early Childhood Education at the University of Illinois at Urbana-Champaign made a change in the course offerings which would meet the state certification requirements for the arts on an experimental basis in the fall of 1973. A sequence of courses was designed which would meet either the art or music education requirement. The courses were numbered Elementary Education 199a and 199b. The choice of electing this new option was left up to the student and the advisors. The courses reflected departmental concerns that standard courses in art and music education were not resulting in training teachers who could help children approach an art work and understand it on artistic terms. The rationale for the new aesthetic education sequence of courses was based on the philosophy of Professor Harry S. Broudy of the University of Illinois. The approach was characterized by the emphasis on "aesthetic scanning," e.g., learning to perceive the artistic elements present in an art work and learning to talk about these elements and perceptions. This approach placed less emphasis on learning skills of performance or producing art, unlike the standard art and music education courses. The primary goal was to learn to perceive "aesthetic images" through the use of the imagination and more detailed perception. A further difference between this new program

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Department of Elementary and Early Childhood Education

The Department of Elementary and Early Childhood Education at the University of Illinois at Urbana-Champaign made a change in the course offerings which would meet the state certification requirements for the arts on an experimental basis in the fall of 1973. A sequence of courses was designed which would meet either the art or music education requirement. The courses were numbered Elementary Education 199a and 199b. The choice of electing this new option was left up to the student and the advisors. The courses reflected departmental concerns that standard courses in art and music education were not resulting in training teachers who could help children approach an art work and understand it on artistic terms. The rationale for the new aesthetic education sequence of courses was based on the philosophy of Professor Harry S. Broudy of the University of Illinois. The approach was characterized by the emphasis on "aesthetic scanning," e.g., learning to perceive the artistic elements present in an art work and learning to talk about these elements and perceptions. This approach placed less emphasis on learning skills of performance or producing art, unlike the standard art and music education courses. The primary goal was to learn to perceive "aesthetic images" through the use of the imagination and more detailed perception. A further difference between this new program

and the standard art and music education courses was that prospective teachers were introduced to the "scanning method" in a number of art forms, especially visual art--including 3-dimensional art, music, film--cinema and photography, dance, and the literary arts. In the first course in fall of 1973, visual art, music, film, dance, and poetry exemplars were studied in class. Students were also required to attend "live" performances in several of the arts and were required to visit the local art museum. Through the use of student logs, observations of the class by a doctoral student in music education, pre-and posttest perception exercises, lesson plans, and "creative exercises" it was possible to make a fair evaluation of the effectiveness of the course. In addition, several faculty members visited the class and offered criticisms and comments about the course content and teaching methodology. At least five University faculty visited the class the first semester in addition to the graduate student observer mentioned above. The general consensus was that the kinds of theoretical and practical ideas that the students were learning were valuable and to the point for a general classroom teacher. The students in this course were able to prepare sound lessons in several arts which involved both perceptual activities and experiences blended with a proper mix of "creative" experiences in which the children would attempt to solve a problem of design, or master the use of a sensory property, e.g., color, in a rudimentary, but satisfying way. The fear of teaching in an art in which the prospective teacher had no "talent" was largely removed and was replaced with a conviction that the arts are important and that acquiring teaching skills in perception was within the reach of the neophyte teacher.

The department approved the repetition of this course and an extension of it as well. A second semester was offered, 199b, to extend the aesthetic

experiences of the pre-service teachers, allow for more time in other arts, e.g., architecture and photography, and allow more time for the students in the course to develop curriculum materials and practice using them in school settings and in a simulated laboratory experience using video tape feedback. The first time the course was offered in the fall of 1973 eighteen students enrolled. The second time 199a was offered, in the spring of 1974, 25 students enrolled. The third time 199a was offered in the fall of 1974, some 72 students enrolled. This surely seems to show "consumer" satisfaction at the very least. The course was not required, since the standard art education and music education courses were always an option for these pre-service teachers. This pattern of offering 199a and 199b continued until 1977. In 1975, I was employed as a full-time lecturer (I had been a graduate assistant from 1973 - 75) and the department approved an upper level course, El.Ed. 377, which was an aesthetic education methods course for advanced undergraduates and graduates. This was the first time those who were actually teaching at the time (in-service teachers) were able to study this approach to arts education. It was quite interesting to me because it seemed that this was an opportunity to "test" the methods out in the real world of the schoolroom. In general, I found that those who were engaged in teaching were extremely receptive to this form of arts education. Many teachers are frustrated because they are unable to teach effectively in the arts. Some are intimidated because the pre-service training they received fostered a performance or production approach. Those without "talent" or previous extensive training are usually unable to cope with teaching in a classroom situation. The aesthetic education approach allowed in-service teachers to utilize several art forms without a bias in favor of one art over another. It also stressed skills of perception, using the

ordinary language of the classroom, rather than the technical language of an art form. The resulting effect was that enrollment was high enough to offer this course each semester and in the summer for several years. Visiting several classrooms and observing lessons taught by these teachers helped support the view that this approach to arts education is feasible. The children I saw could point out the sensory elements in an art work, talk intelligently about the form or construction of the work, and make some initial forays into aesthetic criticism. They could recognize the characteristic elements of a style. Most importantly, they could perceive aesthetic images using their imaginations. I found that the children seemed to really enjoy these lessons if enthusiasm and eagerness are good measures. Many of the teachers were able to develop lessons in several art forms and were able to construct simple "creative" activities which were designed to emphasize understanding of a single art element, e.g., balance, line, texture, symmetry, or rhythm. In short, many of the teachers had confidence and skill. Very often the teachers used exemplars in class with the children that exceeded my expectations considerably. They had enough confidence to investigate and research on their own to find examples of good paintings, music, literature, or film and plan lessons around these examples to use with the children.

During the years 1976 - 78 I worked with the Montgomery County Public Schools in Rockville, Maryland to develop an in-service course in aesthetic education for their teachers. Montgomery County had a very well developed interrelated arts program and they wished to incorporate aesthetic education into this program. Their program utilized arts specialists who worked together as a team of four (one specialist from art, music, dance, and theatre). These teams then worked with classroom teachers to help them understand how

to use the arts in their everyday teaching and how to plan lessons. The Interrelated Arts teams did develop many lessons and organize resources for the teachers as well as provide inclass demonstrations. The Broudy approach to aesthetic education, especially the "aesthetic scanning method", was very successful in Montgomery County. The specialists were already familiar with their own art form; they were like the classroom teachers though, in that they were naive in other art forms. The teams found that the aesthetic education approach helped solve some of the problems of commonality of language, terminology, selection of exemplars, and performance problems in several art forms. In time, Montgomery County developed a semester long in-service course which was taught by the specialist teams for classroom teachers in the system. For further information about the Montgomery County plan contact: Mr. Richard Pioli, Director of Aesthetic Education, 850 Hungerford Drive, Rockville, Maryland 20850.

Another interesting and successful project is "Project Heart" (Helping Education through Arts Resources for Teachers) a program of the Macon County Educational Service Region, funded by Title IV-C, ESEA, Illinois State Board of Education, for innovative programs. This is a model for training teachers to implement an arts in general education program. The program is designed for classroom teachers and it uses the aesthetic education model of Dr. Harry S. Broudy as the basis for an intensive in-service education course. Visits to the classroom by artists who understand and reinforce the aesthetic education concepts are included in the program. Teachers involved in the project have demonstrated that this method is practical and usable. The preliminary results from controlled testing indicates that students with this training score are available to teachers in terms of curriculum materials, as well as arts resources.

In summary, my estimation of this form of pre-service and in-service education for elementary classroom teachers is that it is effective and long-lasting. Since this instruction was first begun in 1973 at the University of Illinois, I have found that many former students are using the method of "aesthetic scanning" and are using art exemplars from several arts on a fairly regular basis in many of their classrooms. The approach seems to be "chronic" in that once a teacher has mastered this method, the likelihood of continuing to use it is strong. Several of my students have been funded to begin large-scale projects in their own schools.

I feel that high-quality teacher education in the arts results from using the Broudy model in aesthetic education. Teachers gain confidence and acquire skills which they can use to provide better classroom experiences in the arts for children.

THE STRUCTURE OF ARTS EDUCATION PROGRAMS*

Carol Holden, Asst. Prof. of Elementary Education

GENERALIZED ARTS INSTRUCTION

Generalized arts instruction is that form of arts education which emphasizes the acquisition of perceptual skills. Therefore, this is a basic or introductory form of arts education. As intended by the Illinois State Plan for Arts Education, this form of arts instruction should take place in the elementary school and should be taught by the regular elementary classroom teacher as an ongoing, everyday part of the school curriculum. This instruction should include activities and experiences for very young children in the early grades as well as for the intermediate and upper grades. The skilled classroom teacher should include arts education in the regular routine in terms of arts education per se as well as in terms of integrated arts instruction. This means that the arts can be incorporated into the standard subjects of the elementary curricula e.g., reading, social sciences, science, mathematics, and language arts. The teacher who understands this approach would very likely include daily awareness experiences and more in-depth lessons several times each week. At this point it is perhaps necessary to explain what exactly is meant by skills of perception in the aesthetic domain.

Perception implies the transformation of sensory data into meaningful concepts. Very simply an example of this process is the transformation of visual, aural or tactile data by a mental process (identification and classification). This is what happens when one looks at a red, roundish object (apple) and says it is a piece of ripe fruit--an apple. First there is the gathering of sensory data (seeing) and then there is naming and ordering. While this seems overly simple and obvious, it is just as obvious that children or any

*Part of a book describing the plan for The Arts in General Education in Illinois.

other learners who do not "see" (transform the sensory data available to them into aesthetic concepts) cannot proceed to higher levels of aesthetic appreciation that we may wish for them. Since basic conceptual acquisition is the foundation of all learning in the disciplines of the school, the process of perception has intrinsic value and aesthetic perception is a form of artistic intelligence.

PERCEPTUAL SKILLS IN THE ARTS

With young children (pre-school to grades 1 or 2) it is important to begin perceptual learning by examining the sensory qualities of the everyday world including the immediate and familiar netural environment. It is important at this stage to remember to incorporate sensory stimuli which appeal to all five senses (sight, sound, touch, taste, smell) and the kinesthetic sense. The instruction at this stage is so natural and obvious that there is temptation to simply use random events or stimuli for activities. This temptation should be avoided and the teacher should plan structured activities which do utilize an art example as the stiumlus at least part of the time. If the lessons are left to chance, surely at least one or more category of sensory data will be left out or under-emphasized and it is likely that all the arts will not be well represented. It is important to remember that not all people are equally receptive to each of the categories of sensory data (or the various art forms). Some are more receptive to sounds and music and others respond more reaily to visual data and the visual arts. Young children may be more receptive to movements and the kinesthetic qualities of dance.

AESTHETIC ELEMENTS AND A STRUCTURE FOR TEACHING THE ARTS

The sensory elements

All aesthetic objects, whether "fine" art, student art, or natural phenomena have sensory properties. These properties are those which are immediately amenable to our senses. That is these are qualities which can be seen, felt, heard, tasted and so on. In visual art these elements include lines, shapes, values, textures, colors, size, mass and space. In music they include pitch, rhythm, dynamics, and tone-color or timbre. In dance the elements include the type of body movements and gestures--energetic or lazy, quick or slow, smooth or jerky, the use of space, the energy and the force expended by the dancer. In addition, there are sensory elements in the sets, music and costumes that are involved in the dance production. In drama the sensory elements include the quality of the vocal production, the gestures and body movements of the actors, the sets, the costumes and/or music, and the sensory qualities of the words which make up the script. In the built-environment it is easy to point out the sensory elements of bricks and morter, glass and steel, the lines (both curved and straight) that may be present. Surfaces may be hard or soft, dull or shiney. Often it is the texture of a building that gives it extra interest. Sensory elements are presernt in our "normal" everyday world and examples may be used by the teacher to encourage children to begin attending to the sensory elements in the arts. Aesthetic perception of sensory elements (attending to the element in question for its own sake--just looking at a texture because of its own interesting qualities rather than for information or for cues to action) is the goal in generalized arts instruction.

The formal elements

Formal elements in an artwork or in a natural object are those elements which contribute to the overall pattern, design, composition, arrangement of parts or sections, or the unity or harmony of the aesthetic object. Perceptual skills in this dimension of generalized arts instruction imply the ability to discern these properties, e.g., the ability to pick out the pattern or design, see repetition and variety, notice balance and symmetry or asymmetry, and react to changes in these formal elements. The smallest changes make a large difference to the perceptive observer. Form is what ties the work together and gives it the feeling of "unity" or cohesiveness.

In the visual arts formal elements include the use of space and placement of the sensory elements to create a center of interest, balance and or symmetry, dominance of parts, emphasis and repetition and rhythmical qualities from repetition and variation of color, line, shapes, textures, and thematic material.

In music formal elements are those which organize the indivdual sounds and pitches into melodies, themes, larger sections, and overall unity. Repetition creates rhythm and rhythm helps establish patterns and order. Contrast and variety are important in music. In order to appreciate these elements we must be able to discern one part that is different or the same as another part of the music. These contrasts are changes in tonality, rhythms, tone-color or timbre, register or pitch, instrumentation, texture--the number and kind of instruments or voices--, and the tempo or speed and duration of the pitches, rhythms, and musical lines and so on. In larger musical forms it is essential to perceive the differences in the sections and understand the overall proportion or scope and scale of the work. Some musical works are

as massive, detailed, and complex as the largest Gothic cathedral or Shakespearean drama. Other musical works are simple and obvious to the naive listener. In generalized arts instruction we hope to build a foundation for the aesthetic perception of musical sensory and formal elements. This entails the ability to "hear" the various unique tonal qualitites of individual musical instruments and musical lines together with the ability to begin noticing how the sensory elements of music are combined in simple forms.

In drama and literature (including poetry) we would hope to help students notice the sensory and formal qualities of those arts. Form is just as important in the literary arts as in music. After we are able to discern the individual words and phrases for their sensory qualities, we can begin to notice how these parts are put together to give the poem or story or drama some structure or form. Are certain words or sections repeated, thus giving emphasis or weight to this word or idea? Is there contrast between the parts, and if so, what type of contrast do we see or hear? Is there balance, are the parts about equal in length, weight, and emphasis? Is there comic relief? Is there juxtaposition of qualities--good and evil, hard or soft, playful and serious, young and old, and so on? What is the dominant theme, if one can be perceived? How is it presented and by whom or what method? Is there a main speaker or first person point of view? In order to properly perceive formal elements in any art form, there must be analysis and discussion and further scanning of the art object or work. This method of teaching will be discussed in more detail in the section, Methodology for Teaching.

The technical elememts

While proper instruction in perceiving the technical elements in an art work presuppose some expertise or technical knowledge in art, music, drama, etc., the generalist classroom teacher can on occasion lead students to discuss and discover the technical elements in some art works. We are all interested in how things are made, put together, designed, reproduced, or performed. It is interesting for technical reasons to want to know what the statue is made of--marble, plexiglass, bronze, clay, or steel--, what instrument is playing the music, what voice is singing, what kind of paints the artist used or what language the poem is written in. Very often, some exploration in this dimension will generate other aesthetic interest in an art work, especially with children. Generalist classroom teachers will need the help and resources of the arts specialist teachers and/or community volunteers who may be trained in one art form or another to accurately plan lessons and activities which encourage perception of the technical elements of an art form.

The expressive elements

The expressive elements are probably the most important in the aesthetic experience. Perception of sensory, formal, and technical elements are for the purpose of bringing more aesthetic information to the art experience. Expressiveness is more complicated than it may first seem in that it is more ambiguous and elusive. Art seems to embody human expressive qualities, actually take on human traits and feelings. Examples of expressive elements are those mood properties, emotional states, character states, or dynamic qualities which we may ascribe to an art work or to a natural phenomen for that matter. A tree may appear to be noble; a sky threatening;

an animal regal or comic. A painting may look mysterious or frenzied; a musical work may sound sensuous or stident; a dance may look expansive and strong. While we want students to be aware of expressiveness, mood, or character in art, we should first concentrate on developing skills in seeing or hearing the sensory and formal elements with perhaps some focus on how the artist did what he or she did (technique); then the perception of expressive qualities will be a natural consequence. There is no dictionary of expressive qualities and no "correct" qualities for each art work. Every person brings to an aesthetic encounter their own personal background and history of experiences, associations, and imagination which colors their unique way of seeing. One purpose of generalized arts instruction is to enhance and enrich those associations and experiences so that students tend to have fewer stereotyped responses to art and instead have very open, imaginative responses to the images in the art work. (See the article, "Which Looks Faster, Red or Blue?" by Carol Holden, Instructor, December, 1975, for greater discussion of teaching children to respond to the aesthetic elements in art and music.)

METHODOLOGY FOR TEACHING IN THE IMPRESSIVE AND CREATIVE MODES

A requirement for teaching generalized arts education and for acquiring skills of aesthetic perception is that the learning be active, not merely passive. Two modes of teaching and learning must be utilized by the teacher; one, the impressive mode of perceiving by scanning, listening, watching, reading, observing--an intent effort. The other mode is that of expressing or creating in an art form with the student as the manipulator of the sensory and formal elements. This mode involves hands-on activities, manipulation of a medium e.g., clay, paper and paint, words, gestures and

movements, sounds and pitches and the instruments or voices that make musical sounds, film and camera or whatever raw materials an art form requires. Teaching in the generalized arts component of the state plan should be balanced and include lessons and activities in each of these two modes of instruction on a regular basis.

Impressive Mode

A teaching/learning technique which has come to be called the "scanning" method is a good one to use to promote good perception of the sensory elements in an art work. This simply means the naming and discerning of small details of color, line, timbre, texture, shape, size and mass, and intensity, for example. We go over an art work like a detective looking or listening for all that is possible to perceive. We can make a list of these elements to be sure we haven't overlooked anything. It is important to involve the students actively in this process; it is their scanning that is most important. This is no more or no less than a full description of these sensory elements. This is the first step.

The next step is the analysis of the sensory elements in terms of their organization or composition. We need to try to understand how the various parts or elements are combined and to identify the various relationships that exist. This formal analysis is a somewhat higher level of aesthetic perception than scanning for the sensory elements. Teachers may begin with rather simple analysis, just looking or listening for simple repetition, balance or symmetry. Perception of variations contrast, asymmetry, distortion, emphasis, and other compositional techniques follows the first stage of scanning for sensory elements.

To more fully appreciate an art object it is interesting to know how the object was made and of what materials. In music we wish to know what

instruments are playing and perhaps which artist is performing. We are interested in the skill required to render the art object and this knowledge may increase attention and interest in the art work. General classroom teachers might best utilize the special knowledge of the arts specialist teacher or volunteer artists in the classroom when teaching about technical aspects of any art form. An expert can guide us through an artistic performance or help us on a visit to a museum so that we "see" or "hear" all there is for us to grasp.

The final step in impressive mode of perception is that of perception of expressive qualities in the art object. This means that the viewer or listener perceives an "image" which is properly located as being "in" the art object rather than in self, and is imaginative and metaphorical. Clearly, the stimulation of imagination is one aspect of an aesthetic experience. As we perceive various mood properties, emotional states, character states, or dynamic qualities as being embodied in the art object or object of our perception we add to the rich store of images that becomes part of our total experience. If anything justifies aesthetic education or arts education in the general classroom, this is the best argument. Aesthetic images seem to shape feelings and feelings influence our actions. As students and teachers gain experience in these activities, there whould be more emphasis placed on critical discussion with the development of aesthetic taste as a next step.

Creative Mode

As stated before, the two modes of instruction need to be balanced. Along with perceptual experiences the students need to have "hands-on" manipulative activities with various materials and media of the arts.

Simple aesthetic "exercises" maybe devised to promote awareness of one or more elements of the sensory or formal dimensions at a time. Very young students can solve these exercises or "aesthetic problems" in satisfying ways. The best idea is to keep the number of elements being manipulated to a very few, especially in beginning lessons. An example of this type of lesson might be: Solve this problem: make a balanced design with one color and one shape of cutouts. Have a vertical center line and have symmetrical balance. All this requires is some colored construction paper, scissors, and glue. For younger children, the shapes can be pre-cut. It is the solutions and arrangements that are important. Almost equally important is the discussion and sharing of the solutions in class without a sense of judgment or "grading." Classroom teachers will be relieved to know that they can design these lessons easily and that the burden on producing "take home art" has been removed. These are simply exercises or little problems for class. In music simple composition problems can be posed: using large sheets of newsprint and magic markers indicate different lines for three different "instruments" to perform. Give some time indication in terms of seconds for the duration of the piece. Composing for instruments made in the classroom is one way to remove the need for technical training in music for both teacher and students and yet experience the compositional process in an elementary way.

EXAMPLES OF GENERALIZED ARTS INSTRUCTION IN SCHOOLS

In Decatur, Illinois, there is a Title IV-C ESEA, Illinois State Board of Education, project known as "Project Heart--Helping Education Through Arts Resources for Teachers--which is a model for training teachers to implement the generalized arts component of the Illinois State Plan for

the Arts in Education. This project is directed at the general classroom teacher and uses the aesthetic education model of Dr. Harry S. Broudy as the basis for an intensive inservice education course. This is paired with follow-up visits in the classroom by artists who also understand and reinforce the aesthetic education concepts. Excellent resources are available to teachers in terms of curriculum materials as well as arts resources--slides, prints, tapes, records, books, films, and interest center objects. The teachers involved in the project have demonstrated that this method is practical and usable and the preliminary results from controlled testing would indicate that students with this training score well on tests of aesthetic perception. Information is available from: Mrs. Nancy Roucher, Director, Project Heart, Macon County Educational Service Region, Dr. Howard E. Brown, Administrative Agent, 303 County Bldg., Decatur, IL 62523.

Another outstanding program of arts education exists in the Montgomery County Public Schools, Rockville, MD. Actually this system has two parallel programs in the arts. In the elementary schools there is the "Interrelated Arts Program" which is an application of the interrelated arts component of the Illinois State Plan for Arts Education. However, this program is unique in that it utilizes teams of four specialist teachers (visual arts, music, drama/literature, and dance/movement) who in turn teach classroom teachers in groups from individual elementary schools how to use the arts in the teaching of their general curriculum--social studies, math, reading, science, and language arts. Each school that utilizes the services of the arts team must make a commitment to the program by enrolling at least four teachers from the

school. Each school then gets two years of support services including workshops and courses for their teachers, many arts resources, curriculum materials, and demonstrations for their classes. Using all the four art forms in everyday class instruction is stressed. Parallel to this program, art and music specialists teach in Montgomery County regularly and have aesthetic education based programs. The aesthetic elements are taught and the scanning method is used. The development of higher level aesthetic skills including criticical skills is the overall objective. This is a different approach than most production and performance based art and music program. For more information regarding the "Interrelated Arts Program" write to: Mrs. Eoline Kukuk, Director, 12518 Greenly Drive, Silver Spring, MD 20906. For information regarding the aesthetic education program write to: Mr. Richard Pioli, Montgomery County Public Schools, 850 Hungerford Drive, Rockville, MD 20850.

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